South Carolina's Newsweekly

OSCEOLA

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Henry Hichel
Charlotte Observer Bureau
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Everyone Is Worri

But Hotel Sale Is Doubtful

By VAL STIEGLITZ
and
NANCY HIGGINS

Although a great deal of rhetoric has surrounded the negotiations to sell the Wade Hampton Hotel in Columbia to the state government, informed observers say they doubt the sale will ever take place.

This is the opinion of Comptroller General Earl Morris, a member of the state Budget and Control Board.

City officials, however, fear the worst. Columbia Mayor John T. Campbell has repeatedly stated his opposition to the state acquiring ownership of the downtown landmark. Councilman Kirkman Finlay has also said it would "be a real tragedy" if the building were sold.

It is no secret that the hotel has been losing money in recent years. The principal owners, Columbia Hotel Associates of Texas, would be glad to unload the property. The hotel currently holds mortgages totalling nearly $6 million with three banks, the National Bank of South Carolina and two Charlotte, N. C. banks.

There is some debate within the state government as to the wisdom of purchasing the property.

General Services Administration Director Furman McEachern thinks it would be a good idea. He says the state can sve about $2 million by acquiring the hotel.

McEachern claims the state is sorely in need of more office space. Even if the state owned the hotel

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Illustration By Ruth Johnson

The Inside Story

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What kind of people live on Hilton Head Island? This week's commentary takes a look at the strange breed.

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Opinion

Editor's Commentary

BY VAL STIEGLITZ

Fred Hack, the man whose vision created that island paradise we in this poor state call Hilton Head, died recently. His passing will be mourned by all those who ever fled the world of freeways, engine exhaust, concrete and noise for that peaceful scrap of land off the lowcountry coast. It is not farfetched to call him the father of the resort industry in South Carolina.

A rather strange species of humans inhabit the island. And, if truth be told, it is a rather strange place all round.

To get there it is necessary to drive through some of the most depressed and sad territory in the state. The rustic beauty of roadside shanties wears thin after a while, as does the sight of bent old men ploughing scrub land behind mules starved and moribund.

But the road goes on, and soon the traveler, in the flush of his mad escape from harried city life, catches the first of several signs exalting the island. Most of the big hotels have signs twenty miles or so before you hit Hilton Head, and this must surely wet the taste, indeed wet the palate of the onrushing refugee.

The land flattens out. It is very pretty. All doubt is left behind as the road forks left toward the island and you leave, for almost all intents and purposes, South Carolina behind.

The first five miles of the island really doesn't look much different from the mainland. The lone road (it is important that there is but one entry and exit on the island) passes wooden shacks and little parcels of land. People, blacks, are working in their gardens or sitting on porches watching big cars drive by.

Then you get to the **real** island. It starts with the Palmetto Dunes hotel and is one lush path to shangri-la from then on.

The people there are different. They know this, and make very little attempt to hide it. They are different because they have left the places where the rest of us live, work and play. They are different because they have chosen a place like Hilton Head to be their homes-in-exile.

An extremely exclusive attitude prevails. The

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No Room to Cry

The current controversy surrounding the possible sale of the Wade Hampton hotel in Columbia should, if nothing else, pinpoint resonsiblility for ensuring a sound future for the building. Amid much recrimination, no one should lost sight of the fact that the city, if it wants to maintain a downtown hotel complex such as the Wade Hampton, must take the lead in providing the conditions wherein such an operation can flourish.

The city is complaining because the state is trying to buy the hotel. According to the city elders, such a purchase would constitute robbery in two ways. First, it would remove a lucrative source of tax revenue from the city's books. It is estimated that the Wade Hampton accounts for $50,000 in taxes every year; a figure not to be scoffed at.

Secondly,the hotel is one of the landmarks of the city. It holds a special sentimental place in many hearts. The city cries that it would be hardly less than criminal to turn this revered building into stale and dry state offices.

But who can blame the hotel's owners? They have been losing money steadily, and are naturally looking for a way out. Whether the state is bailing them out is one question. Whether the owners can be faulted for taking what the state offers is another.

If the City of Columbia wants to keep a hotel complex in its downtown area - more specifically, if it wants to keep the Wade Hampton in private hands - it must take steps to help make such an enterprise workable.

The city should take the lead in helping the ownership of the hotel stay right where it is; if, indeed, the city is sincere about wanting a downtown hotel center.

If negotiations progress, however, and it becomes clear the city will not be able to prevent the sale from consummating, the state should have some specific answers to specific questions before finalizing any purchase.

Is the office space really needed? Given the costs of renovating the hotel into office use, will it cost more than either constructing a new facility or renting office space? Is the structure sound? Is the asking price too high, constituting a bail-out of private banks?

These are the kinds of considerations which the state should weigh in the matter.

And if the City of Columbia cannot offer a viable alternative to sale to the owners of the hotel, then there is very little room for crying when, and if, the purchase goes through.

Letters to the Editor

Dear Sir:

The ERA controversy has been bogged down with much misinformation. The latest proponent literature published by Common Cause is a prime example. Not one constitutional authority is cited in any of their arguments. Rather, the paper is riddled with tear jerking stories about problems that ERA will never solve. False statements such as "insurance companies charge women higher premimums than men" only serve to further their their already shaky arguments.

It is only logical that in considering an issue as monumental as a constitutional amendment, that one would secure the studied opinions of constitutional authorities. I would like to share with you just a minute sampling of expert opinion.

The **Yale Law Journal** of Aprial 1971, one author of which is pro-ERA Professor Thomas Emerson, is hailed as "masterly piece of scholorship" by Senator Birch Bayh and fully endorsed by Congresswoman Martha Criffiths - both ERA proponents. This study clearly shows the legislative intent of ERA.

Concerning ERA's effect on the military, the **YLJ** says: "Neither the right to privacy nor any unique physical characteristics justify different treatment of the sexes with respect to voluntary or involuntary service, and pregnancy justifies only slightly different conditions of service for women." Also, "Women will serve in all kinds of units, and they will be eligible for combat duty."

With regard to criminal law, the pro-ERA supported **YLJ** states: "Seduction laws, statutory rape laws, laws prohibiting obscene language in the presense of women, prostitution and 'manifest danger' laws...ERA would not permit such laws, which base their sex discriminatory classification on social stereotypes."

Another exerpt on domestic relations laws states: "The ERA would bar a state from imposing greater liability for support on a husband than on a wife merely because of his sex." This measure serves not to protect the homemaker and mother, but rather to leave her with even less legal grounds for support by her husband.

In conclusion, I share wholeheartedly the following observation of noted constitutional authority Senator Sam Ervin. "Any country which ignores the physiological and functional differences between men and women when it fashions its institutions and makes its laws is woefully lacking in rationality."

Yours for responsible government,
Mrs. Janet Weidman

Osceola
Dear Editor,

If the cost of retrieving containers scattered into our environment were included in the price of beverages, the welfare of beverage salesmen and litterers might be affected.

Deposits would not be returned to litterers, but could be paid to the state to maintain

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Commentary

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residential areas — called "plantations" interestingly enough for those ante-bellum history buffs — station private security guards at entry gates to keep out unwanted types. The guards, be sure, take no nonsense.

These people came to the island because they could not, or wanted not, to deal with this very real and dirty thing called the world. They want no intrusions. During a debate over building a county park there last summer, scores of outraged residents made it clear they didn't want just anybody using the fine white beaches there.

And this not but a few miles away from Jasper County, where poverty and want is a way of life for too many people.

The islanders like to present their haven as a good thing, a bastion of sanity, good taste and ecological balance amid a screwy world. It may be.

But the whole arrangement seems so out of place, so disjunctive with its immediate environs. It raises the old question of whether happiness is possible amid misery, whether the comfort of a few can be weighed against the suffering of many. These queries confound the islanders but little. But the uninitiated observer cannot help but be struck by the vast gulf between Jasper County, the first miles of the island, and the protected, guarded serenity of Sea Pines Plantation.

The island is not for everyone. Nor do they want everyone there. It is for those who see the good life as shunning the lower income brackets, minorities, young people and just ordinary people.

It's a sad and narrow conception of the good life, to be sure. And one untenable to anyone who cares in the least about his fellow man, who can be touched by the misfortune of others.

People call Charleston the Holy City. No way. That old town has more than its share of poverty and human waste.

No, it is Hilton Head Island which surely houses the grail, to which all retired knights of commerce repair to traverse their golden years untroubled by the problems which beset the rest of us.

Arts Commission Chairman Comments On Conference Plan

President Carter's administration is considering the possibility of holding a special conference on the arts. Below is testimony on the proposal offered by Kenneth R. Brown, chairman of the S.C. Arts Commission, before Congress.

A White House Conference on the Arts could be the most harmful proposal possible for the development and encouragement of arts activities in the United States--unless several basic commitments are made at the inception.

In essence, the strength of the foundation for the conference will determine the magnitude and duration of its impact.

The first cornerstone of this foundation should be a commitment to planning. The most well-intentioned aspirations will fade to nothing more than a lofty bureaucratic exercise unless the conference is professionally planned, using the skill and expertise of arts professionals, as well as professionals in the field of planning.

Facilitators should be employed in each state to identify those issues which have the greatest impact on the development of the arts as an integral part of every citizen's life.

Those issues should then become part of the basis for creating an agenda at both the state and national conferences which is manageable and does not raise individual expectations beyond the level which can be fulfilled by such a conference.

The creation of a framework to insure broad participation and input from a wide spectrum of individuals is the second cornerstone of the foundation.

Conference attendees and delegates should be representatives of special constituencies, major arts organizations and institutions, neighborhood arts groups, arts educators and local citizens so that all views can be expressed.

It is my belief that the existing state arts agencies have the necessary experience and awareness through their ongoing programs to have the widest possible contact with this grass roots constituency, and that they should be charged with organizing the state conference and collecting and analyzing input from this constituency.

The third cornerstone should be a provision for adequate funding to collect such data and administer a state conference. Unless reasonable financial resources are made available, the state conferences will not have the broad representation and input from the general population that is necessary to establish needs that are representative of the largest number of citizens.

Arrangements should also be made to insure that all selected delegates can attend the national conference without personal financial hardship.

The final cornerstone should be a commitment to decisive actions stemming from the findings of the national conference which will positively affect the arts in this country.

Explorations and examinations of meaningful ways to support and develop the arts will serve no purpose unless such findings can be analyzed and recommendations made to the appropriate individuals and agencies for consideration and hopefully, implementation.

Again, I say, that the White House Conference on the Arts could be the most harmful proposal for the future of the arts in this country--unless--this committee is firmly committed to all aspects of the extensive preplanning and organizational processes wich will make the conference one of the most worthwhile endeavors in the development of a national arts policy for the citizens of this country.

Contributors

Elizabeth Hanford is a graduate of the USC music school and teaches piano in Columbia. She reviews the Philippe Entremont performance this week.

John Marion is a doctoral student in English at USC and reviews a new edition of a Georges Battaile book this issue. He appears in OSCEOLA frequently.

Franklin Ashley is a well-known Columbia writer. He provides this week's short fiction. Ashley teaches in the College of General Studies at USC.

Steve Matthews works on the Tiger, Clemson's student paper. He wraps up recent Tiger basketball news this week.

Herb Buhl continues his investigation of the Frank McGuire controversy this week. Buhl is a frequent sports contributor to OSCEOLA.

Mark Morrow is a Columbia writer and photographer who has worked on several newspapers throughout the state. He wrote this week's piece on the Democratic Gong Show and took pictures proving that politicians are not entertainers.

Perry Tannenbaum is a local observer of popular culture who will begin a bi-weekly review of trends and fads with this issue of the paper. This week he establishes beyond dispute that The Gong Show has no redeeming social value.

Frank Stieglitz is a photographer for Clemson's student paper. He took pictures of the Tiger's playing North Carolina for OSCEOLA this week.

Arthur Nord reviews plays, poetry and jazz for OSCEOLA. This week he reviews a Stan Getz album and profiles a local poet.

Steve Mustain is a guitar student at USC. He reviews a performance by a rising classical guitarist in Camden this week.

Mary E. Mebane is a Columbia writer who did this week's "Sketchbook" piece on an old black woman in the city.

Tom Terrill teaches history at USC. This week he describes a movie made in South Carolina for which he served as historical advisor. The movie will be showing here in early February.

Letters

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the prisoners required to pick up after litterers.

Although a drop in beverage sales might reduce tax revenue, the public would benefit if they consumed more nutritionally balanced foods (apples instead of cokes and beer).

Sales of unprocessed foods, like fresh produce, milk, eggs, fish, meat, beans, whole grains, etc. should not be taxed, since encouraging their consumption would serve the common welfare, even though the medical business might suffer.

The public may have an opportunity to protect itself from such special interests in a referendum on the bottling bill. Opportunities to make choices should be available to the public more often.

To keep the public informed, legislative and even committee meetings might be broadcast on radio or T.V.

The choices of the public could be indicated along side the votes of their representatives when a vote is called, if every citizen had his own switch to flick! If technology can make this possible, instantaneous computer sorting of the indentities of all voters could inform everyone of the opinion of all groups in the community (consumers of electricity, local farmers, experts in diseases caused by radioactive pollution, etc.) so that the special knowledge of each group could be used to make decisions which better serve the common welfare, the collective will, and the values, of all the people.

Sincerely,
William Stewert

you're whistling in the dark.

. . . if you haven't had your blood pressure checked lately. You could have high blood pressure and not know it. It can lead to stroke, heart and kidney failure. See your doctor—only he can tell.

For information Ask your Heart Association

Metro Columbia

City Beat

Home Is Where...

By NANCY HIGGINS

Citizens of Columbia seem to be finding their voices.

Two incidents in the news recently seem to indicate residents aren't shy about expressing their opinions to city officials, and may become even more vocal. The first involved opposition to zoning changes in three neighborhoods. The second, the creation of a. council of neighborhood organizations.

The three zoning changes would permit additional commercial property in primarily residential areas of the city. One would have changed the zoning of a lot at the corner of Beltline Boulevard and Blossom Street from residential to commercial.

A U-Haul Moving Center was to be built on the site. Although the property adjoins a lot which is already zoned commercial, residents felt it wasn't in the best interest of the neighborhood. They gave the city council a petition with 120 names on it.

Melrose Heights residents opposed a plan to establish office and institutional zoning on a lot at 2918 Pickett St. Harper Insurance Co. wanted to use the lot to improve access to its office.

A move to change the zoning of a lot at the corner of Elmhurst Street and Sunset Drive to permit its use by a MacDonald's hamburger restaurant was opposed by residents of the area.

Robert Gossler, secretary to the city planning commission, says Harper Insurance Co. is withdrawing its petition. The commission has recommended the city council not approve the other two zoning changes. The city council is expected to make a final decision on the petitions in February.

It would probably not be accurate to say the planning commission made its recommendations just because of the protests. However, members of the commission probably found it hard to ignore the opinions of people who felt their lives and homes would be affected by the proposed zoning changes.

Neighborhood problems, like zoning changes, are frequently the impetus for community organizations. Seven of these groups met last week to form a council. A spokesman for the group said the organizations are hopping to share ideas and offer each other support.

Organizations sending representatives to the meeting ranged from Eva P. Trezevant Neighborhood Club to the Earlewood Citizens Community Organization and Shandon Neighborhood Council. The groups represent different parts of city and different kinds of people.

Many of their problems and goals varied.

But it is probably safe to say they all share an interest in making their neighborhoods better places to live.

Some of Columbia's economic development specialists say the city has been spared some problems, like a middle-class exodus to the suburbs, which have apparently plagued other cities.

If this is true, and if Columbia becomes a good place for people with all levels of income to live, it will probably be because a lot of individuals cared.

Because they cared enough to raise a fuss when they thought a zoning change would hurt their neighborhoods and because they cared enough to try to preserve and improve their environments.

Mill Village Due For Facelift

By Nancy Higgins

When it was built at the turn of the century, Brookland was described as "the finest mill village south of New England...on a healthy height commanding a beautiful view of Columbia and the mill across the river, with a well shaded six acre tract having a pretty stream and excellent spring reserved for a park for the help."

It was designed to help lure the rural residents of South Carolina to jobs in the developing textile industry. The village, which curves along the Congaree River provided the nucleus of what has to become the city of West Columbia.

Times have changed. The park no longer exists. Most of the houses were sold to private owners in the late 1940's. Some are in good shape but many are not.

"I wouldn't call it a slum. I'd call it a declining neighborhood," says Edmund Kirby-Smith, West Columbia's community development director.

With a little help from the federal government, the city officials would like to change that.

West Columbia has received a $108,314 grant from the Department of Housing and Urban Development. However, none of the money can be spent until an environmental review record is completed. The report, which is being prepared by the Central Midlands Regional Planning Council, will show if the project will have a detrimental effect on the area, Kirby-Smith says.

In general, the project is designed for families with incomes under $12,000, he says. Grants of up to $5,000 and low-interest loans of up to $10,000 are available depending on the size of the family and its income. Applicants who live in Brookland will be given priority when the money is distributed but people who own property in the village and live elsewhere will also be eligible, Kirby-Smith says.

Isabell Adams, 319 Oliver St., has lived in the village since 1933. Her husband came to West Columbia to work in

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Suit Challenging City Electoral Scheme

By Nancy Higgins

Columbia already has single member city council districts, says I.S. Leevy Johnson.

The problem, he says, is "that all the members of the city council live in the same district." Johnson says that if one were to draw a line from the State House south toward Rosewood Drive and a line east toward Fort Jackson, the area would include the homes of all members of the city council. "That's a little slice of a pie and everybody would be caught in there," he says.

Johnson, a Richland County legislator, is one of the lawyers representing a group of citizens who are asking the U.S. District Court to force the city to increase the number of councilmen from four to eight, and divide the city into single-member districts for electing council.

The group had asked the court to postpone the city's April 4 election until the suit could be decided. Judge Robert J. Chapman denied the request. Johnson says the attorneys for the group have not decided if they will appeal the decision. However, he says he is "optimistic" about the chances the suit will be heard before the election.

County councilman John R. Harper II, another lawyer involved in the suit, says he believes the present system is an attempt to dilute black voting strength in city elections.

U.S. District Court Judge J. Waites Waring abolished the "white primary" in South Carolina in 1948, Harper says. Two years later, the city adopted a system which requires councilmen be elected at large. "We take the position that this was an effort to

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Metro Columbia

Suit Challenging City

(Continued From Page 4)

thwart the chances of blacks to be elected as representatives to the city government in Columbia," he says. By changing to a council-manager form of government, the possibility of a "strong mayor" who was a black was also eliminated, he says.

Harper compares Columbia to Raleigh, N.C., Richmond, Va. and Atlanta, Ga. "Alone on this Atlantic corridor, Columbia is the only (capital) city which has not had black council people or a black mayor," he says.

Frank Washington, president of the Columbia branch of the NAACP and one of the plaintiffs in the suit, says blacks have been running for seats on the council since the early 1950's. None of them have been elected even though Columbia's population is about one-third black, he says. "It's a proven fact that without single-member districts, we cannot get a black elected to the city council."

However, he says blacks aren't the only ones who are not able to participate in governing the city. "Poor whites suffer the same type of destitution we do. Segregation has been designed to make the poor white think he is part of the system, but he is no more part of the system" than most blacks, Washington says. Blacks, at least, have benefited from the civil rights movement. "The poor white is in the same place he was," he says.

"I don't believe that at the present time the council is adequately representing anybody," Harper says. "I suppose empirical evidence would show all the members of the Columbia city council are white, male, Ango-saxon protestants over 35," that appear to be well-taken care of in terms of city services."

Black neighborhoods, says Washington, have problems with drainage, safety signs and street signals, street repair and trash collections. "You name it (a problem), it's there," he says.

"I sincerely believe in the people of this city and I think that Columbia and the Columbia metropolitan area has an opportunity to develop into an outstanding metropolis, but we've got to have more input into the running of the government," Harper says. He believes there should be women, blacks, and people with moderate incomes on the council "in addition to the middle class males we have now."

If the city would adopt single-member districts and a strong mayor form of government, he believes, "positive changes would be immediately apparent and I think we would become a much more dynamic and cosmopolitan city than we presently are."

Local Prof Reflects On Coming Film

"Gardener's Son" Dramatic, Emotional

BY TOM TERRILL

Last Monday night, SCETV rebroadcast "The Gardner's Son" which the Village Voice called "the most provocative unknown movie of 1976." Last year the Washington Post declared that the film was the best drama on television in a decade.

Perhaps "The Gardner's Son" will not remain unknown, especially in South Carolina. It is based upon events in this state and is set within the framework of critical parts of South Carolina's past.

The dramatic focus of "The Gardner's Son" is the murder of a mill owner by a mill worker in 1876. The prelude to the murder, the murder, and the trial and execution which follow present tragedy, conflict, and the many facets of paternalism, from benevolence to unchecked authoritarianism.

The historical context of the film is Reconstruction and the advent of the industrial revolution in the South after the Civil War, when thousands of Southerners fled impoverished farms to find meager but better incomes in factories, usually cotton mills if they were white and in the southeast.

They improved their standards of living but lost the relative independence of farming.

Those Southerners who trekked to the factories were the human vanguard of modhuman vanguard of modernity coming to the south, a

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If you won't read these 7 signals of cancer...
You probably have the 8th.

1. Change in bowel or bladder habits.
2. A sore that does not heal.
3. Unusual bleeding or discharge.
4. Thickening or lump in breast or elsewhere.
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6. Obvious change in wart or mole.
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State News

Young Eyeing Two Big Races

Answering charges that his weekly "commentary" on a Florence news program violates federal guides on candidate advertising, former Sixth District Congressman Ed Young has said he is not presently running for political office.

Young, a Republican who served one term in the House of Representatives, says he is considering two races.

Darlington County Democratic Chairman John Etheridge has complained that Young is a "perennial candidate for Congress" and charged WBTW-TV in Florence with providing him free advertising.

Young said he is "looking at" both the governor's race and another run against John Jenrette.

Young beat Jenrette in 1972, after the Myrtle Beach Democrat had defeated veteran John McMillan in the democratic primary. Young's victory then was attributed to dissension within the Democratic party in the district.

In 1974, Young was incumbent. Jenrette ran a tough race and beat Young by a slim margin.

By 1976, Young had decided to take on Jenrette again, this time losing by a clear number of votes.

"I think Jenrette is fairly strong," Young says about the Sixth District incumbent. "I would have to do some polling before deciding to run in any race. Right now I'm looking at both of them."

Young said he considers himself one of the better known Republicans in the state.

State Republican Party Chairman Dan Ross said he would be glad to see Young offer for the governorship. Ross noted, however, that there are several republican hopefuls and the eventual nominee would have to emerge from the party primary in June.

The talk show which has outraged Etheridge consists of two minutes during the weekend news on Florence's WBTW. Young says his commentary on the program would cease if he became an announced candidate for political office.

The former Congressman said he is not soliciting funds and has no campaign organization at present. He said a treasury committee is still working to resolve a debt of $110,000 outstanding from the 1976 campaign.

Facelift Coming

(Continued From Page 4)

Mt. Vernon Mill. "We've always called it the duck mill," she says.

"When we moved here it was just as nice a place as anyone could want," Mrs. Adams remembers. Near the corner of Meeting and State Streets, "there was a beautiful park with trees, flowers and things for the children to play on," she says.

The area was so free from crime that she once took a trip to Augusta and left her house unlocked. "You knew everybody that lived in the village and nobody bothered anybody," she says.

During World War II, the mill operated seven days a week to make material for the U.S. Army. "And a lot of times they'd ask you to do overtime," she remembers. "He (her husband) was 4-F but he did his part."

The atmosphere in Brookland changed about ten years ago, Mrs. Adams says. People who had moved into the neighborhood began using drugs "and hippies were walking the streets looking like billy goats," she says. It was "very depressing."

Mrs. Adams believes things have "improved considerably" in the last few months but she says she would still like to have better police protection. "If I'm going to pay my taxes, I have to have a decent place to live in," she says.

Bill Stroud, a commercial artist and painter, rents a duplex at 208 Hudson St. He and his wife have lived in Brookland two years. They are now thinking about buying a house there. "We're just going to have to wait and see how the restoration project evolves," he says.

The area, he says, has "a sense of history. The basic structure and the layout of the neighborhood haven't changed much" since the village was built between 1894 and 1916.

Although the house he lives in needs some electrical and plumbing work, it is in pretty good condition, Stroud says. "The lumber that's in some of these houses you can't buy today."

"The houses, some of them, are kind of going to waste and we would like to have a house of our own to fix up and put some of our personality in it," he says. He also says he thinks he would feel more comfortable painting in an old mill village house than in a "suburban pill box."

Kirby-Smith says the area has been nominated for inclusion on the National Register of Historic Properties. "It was one of the earliest of these mill villages around and it's largely intact. The houses have been altered but most of it is all there," he says. Although the project is aimed at residences, the city would also like to see some of the commercial buildings which were part of the village restored.

The grant, Kirby-Smith says, "barely squeaked by." It was the historical preservation aspect of the project which saved it, he believes.

West Columbia hopes to buy or lease one of the houses. It will then be renovated and used as a field office for the community development department as an example of what can be done with the houses. After the project is finished, the house will be sold.

The houses, in general, need rewiring, better plumbing, new roofs, repair to the siding and yard work, Kirby-Smith says.

The city plans to help clean up the area but no major public improvements are planned, he says. The streets are generally in good shape. "The main thing is the houses," he emphasizes.

The prices of the houses range from $8,000 to $12,000. About 60 per cent are occupied by the people who own them.

Prof Reflects

(Continued From Page 5)

modernity that has brought its blessings and its curses.

"The Gardner's Son" dramatically portrays a vital part of our past, a part we often ignore, a past in which the principals are not politicians or prominent figures but ordinary Americans.

The film is based upon extensive research, traditional historical sources and oral history.

Film provides historians an unusual, powerful means of conveying the past to the present. All too often, history and cinema have been blended into a stew in which one or both suffer greivously. Most of us remember those class rooms films we dozed through while wooden actors mouthed set speeches.

Then, of course, there is "Gone With the Wind," a cinematic achievement and an historical bastard.

The great pleasure for me in working on "The Gardener's Son" was to discover in Richard Pearce, who conceived of, directed, and produced the film, a film maker who could blend history and film honestly and creatively.

Cormac McCarthy wrote the script. The film stars Brad Dourif, Kevin Conway, Nan Martin, Jerry Hardin, and Ned Beatty. Carl Copeland of SCETV designed the sets.
Carl Copeland of SCETV designed the sets.

"The Gardener's Son" will be shown to live audiences in South Carolina during the week of February 14. The South Carolina Arts Commission will sponsor the showings, at which Pearce will appear.

For those not on our mailing list who wish to read Osceola, the following business make our papers available:

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S.C. Sketchbook

Miss Mary Jane

By Mary E. Mebane

Just before Christmas, 1977 two black women who were standing at the bus stop at the corner of Gervais and Tree streets in Columbia fell into conversation.

One was rather short, very black, with steel smooth skin and had unusually thick, smooth, snow encrusted eyebrows. They did indeed look like wings.

She had on a heavy dark coat, a jaunty dark tam with a white stripe near the face and some stylish, heel-less suede-like boots on incredibly tiny feet.

She referred to herself as Mary Jane, using no title at all.

Mary Jane talked easily and readily about her life, and shared her opinions with a listener, seemingly with little self-consciousness.

Much of her life was of a familiar pattern. She spoke with regret about the lack of opportunities that she had when she was growing up. Young people had so much more opportunity these days. She hoped that they would take advantage of it.

She went into the fields in the morning when you could barely see. There would just be a streak of light at dawn and she stayed there until you couldn't see at night.

Of course, she could go to school now, but at her age she couldn't find work. (She's 72 years old). Still she could learn to read.

"You can't read?" her listener asked incautiously and was instantly sorry. But he still couldn't help but wonder how anyone could survive in modern America unable to absorb the flood of printed words that find their way into the average home and, supposedly, make it easier for people to cope with life in these United States.

Mary Jane was embarrassed by her blunder and said that she could read, but couldn't spell so good. So, she got somebody to write for her.

If her childhood was hard, life now is not much better for her. She lives on social security and worries that she has to cut corners to make ends meet and make her check last from month to month.

What is most troubling to her is the rent in the housing project where she lives.

They used to go up whenever the social security check increased. Now they're nasty and they go up whether there has been an increase in social security or not. It makes it hard.

Woven through her talk of deprivation in the past and bare survival in the present was the poignant tale of betrayal in a personal relationship. She spoke to her listner wistfully about the great disappointment in her life.

"There is a girl--I still call her a girl, but she's twenty now. I've known her since she was four, she's no kin to me. I used to buy for her. She'd say, 'Miss Mary Jane, I need some shoes and Mama can't buy me.' So, I'd buy her--the year round. Well, she used to write for me. I'd tell my grandchildren I was sending them something. (But it's hard to get somebody to write what you tell them.) I'd tell my grandchildren I was sending them something. (Sometimes people think that what you're sending to others, they could be getting.)

I could make out enough to know they weren't writing what I said. I wouldn't say anything to hurt their feelings, but after they'd gone I wouldn't mail the letter. Now when I ask her for something, she says, 'Miss Mary Jane, why don't you write to your grandchildren?'"

Miss Mary Jane, however, is a survivor. Her parting thoughts as she disappeared into the clusters of holiday shoppers were that she was glad that she could walk around: "So many people under me are getting around on sticks."

She is one of the city's survivors, indeed.

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L116 - County Girl 5'3" 150 lb. non-smoker with strong religious beliefs, would like to meet nice plain man 25-32.

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Sports

McGuire Victim Of Petty Politics

BY HERB BUHL

The McGuire contract controversy is at least out in the open at this point. The rumors which have circulated for so long have been confirmed.

Now hard questions need to be asked and the reasons for the coach's forced retirement ought to be pinpointed.The University of South Carolina Board of Trustees has "...taken a hand-off approach to the controversial issue," according to reports.

They purport to leave the whole decision in President Holderman's hands. Anyone who believes that a politically saturated Board of Trustees has really taken such a position has a high naivete factor.

When, in the history of the University of South Carolina, has the president of the school exercised the kind of power the board now wants us to believe that Holderman has?

Holderman, a resident of the state for less than six months, now apparently has the power to hire and fire at will any and all university employees.

If you believe that, then you probably believe in Santa Claus and the Easter Bunny for starters.

Make no mistake, the Board of Trustees knows exactly what is going on in the McGuire-Holderman contract controversy. And if they are publicly indicating that it is Holderman's decision, they are merely trying to isolate themselves from the public pressure that is mounting to keep McGuire.

Friends of McGuire have attempted to marshall public support for the coach, in an attempt to get the university to commit itself to McGuire and the two years remaining on his contract.

Last Sunday's State newspaper carried a full page advertisement calling for support for McGuire and urging fans and alumni to express their concerns to the Board of Trustees.

Supporters of McGuire are confronted with raising public support to put pressure on Holderman and realistically upon the Board of Trustees without really knowing the reason for the forced retirement.

Frank McGuire

It would be interesting for the public to learn the reasons behind Holderman's position. What are the President's (and the Board's) real reasons for attempting to force McGuire's retirement?

Is it because he has not won enough games? McGuire's record speaks for itself. No other coach at the University of South Carolina has ever given the school the recognition and reputation that McGire has brought to Carolina. Even disregarding McGuire's accomplishments at St. John's and North Carolina, he has won 245 games at Carolina while losing only 115. He has had 12 consecutive winning seasons at Carolina. Not many schools or coaches can boast such a record.

Many basketball coaches around the country have expressed suprise at Coach McGuire's present plight. They are incredulous that the university could turn it's back so quickly on McGuire. McGuire's record and reputation are recognized everywhere it seems but in Columbia, where he needs it.

You must also wonder why anone would try to retire a man when he is on the verge of molding a twenty-game winner again. With 6'10" Cedric Hordges, 6'9" Graziano and 6'11" Jim Strickland, along with 6'7" Rick Wejner, 6'4" Mike Doyle and 6'8" Tom Wimbush already to play next year, a very good season is within McGuire's grasp.

Is lack of attendance at Carolina games the reason why Holderman does not want to honor McGuire's contract? This is doubtful at best. The university closed the doors to students on December 17, 1977 and did not reopen them until January 20, 1978. The five-week semester break was not McGuire's decision.

The university closed to conserve fuel during the energy crisis. They may have even miscalculated that, as the costs of air conditioning, as the spring semester is extended into late May, will probably exceed the savings on heat.

The real reasons for Holderman's and the board's actions need to be aired. They probably will not be aired because their inconsequential nature would be obvious.

The real bogus issue raised in this whole controversy is the McGuire age question. Whether he is 63, 65 or 68 years of age really doesn't matter. He came to the University at a time when the retirement age was 70. It's a little difficult to change the rules in mid-stream as the University probably will learn.

At present, three University professors, Wade Batson, Paul Blackstock and Henry Lumpkin, are suing the school in federal and state courts to enjoin the retroactive application of mandatory retirement provisions. The professors have taken issue with their forced retirement by the University.

After their employment, the university unilaterally reduced the retirement age from 70 years to 65 years.

United States District Judge, Robert W. Hemphill has already enjoined the university from enforcing the madatory retirement provisions against the professors and they continue in their teaching duties at Carolina.

The State Supreme Court will make a determination, probably sometime in May, as to whether the university can reduce the retirement age while the state statute still mandates a retirement age of 70 years.

With the present court workload and over crowded dockets the cases will probably take a year or more to litigate, and with appeals following, the matter may be resolved in two years at best. If the university attempts to retire McGuire under the present mandatory retirement provisions, they could well wind up with another court injunction against them should McGuire have to resort to legal steps to retain his job.

In reality, student and alumni support can be easily raised, but the men in power will have to be reached before Holderman backs off and the university commits itself to McGuire and honors his contract.

In reality, a little fair play on the part of the University would end the controversy once and for all.

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Sports

Tigers Unhappy In Cellar

BY STEVE MATTHEWS

Perhaps if Clemson was in the Southeastern Conference, or the Southern Conference, or any other basketball conference, the Tigers would hold a 15-1 record and be ranked among the nation's top ten teams.

Unfortunately for the Tigers, Clemson is a member of the Atlantic Coast Conference. The Tigers hold an 11-5 overall record, but a 1-4 ACC mark puts Clemson in the conference cellar.

Being the worst team in the best conference is less than an honor. Clemson doesn't even deserve the ACC's booby prize. But a rare set of circumstances has led the Tigers into the cellar.

Clemson's ACC woes started with an overtime loss to North Carolina, then ranked second in the nation. The Tigers had ample opportunities to win, but a few free throws and a lucky shot put the Tar Heels on top.

Things got worse when Clemson played its sloppiest game of the yer against Duke. You can't afford to play a bad game in the ACC, and the Tigers predictably were stomped.

Then came Wake. The Tigers led the entire game and coasted to an easy victory--well, almost. With minutes left, the Deacons rallied and sent the contest into overtime.

Spectacular play by Rod Griffin, a disputed charge call, and a missed last-second shot killed Clemson's hopes.

The list goes on and on. Somehow the Tigers would be able to pull defeat just out of the grasp of victory.

The one bright spot of the Tiger's "second season"--ACC play--was their overtime win over 13th ranked Virginia.

The Virginia game was the third overtime game in the five ACC games played by Clemson. This, as much as anything else, illustrates how close the ACC is.

Each of the seven conference teams has its own special talent. UNC has Phil Ford. Wake is led by last year's ACC Player of the Year, Rod Griffin. Virginia has star forward Mark Iavaroni. And so on.

Clemson's main attraction is its deadly forward, senior Stan Rome. For three years Rome has been overshadowed by Wayne "Tree" Rollins, now a center for the Atlanta Hawks. Now, Rome has come into his own as the outstanding player on the team.

Another team leader has been John "Moose" Campbell, Tree's replacement, but Campbell has found that ACC play is not easy to adjust to.

The ACC is difficult. It destroys the morale of a talented team like Clemson to lose game after game.

With less then half of the season gone, Clemson occupies the ACC cellar. Its an "honor" the Tigers would like to pass along to some other Tobacco Road team.

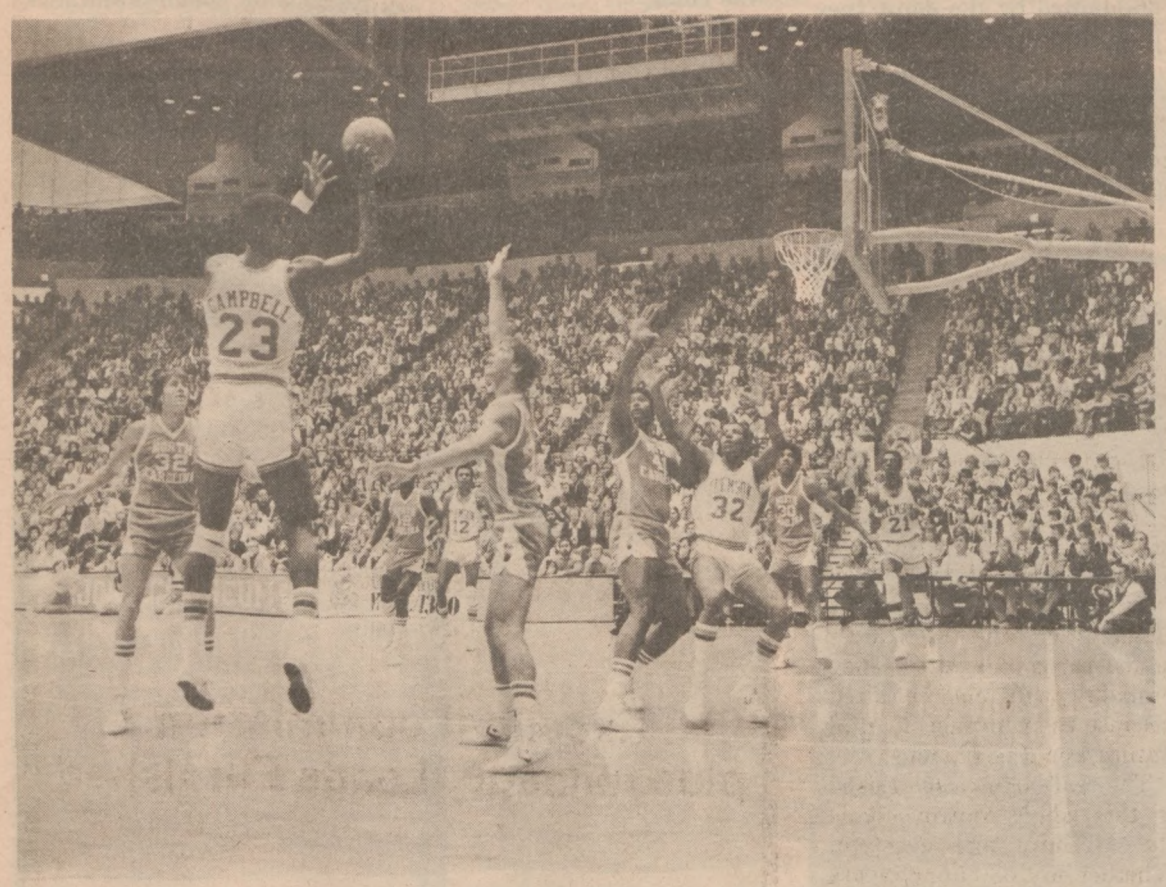

Photo by Frank Stieglitz

North Carolina Sinks Tigers

Cheap Shots

Young And Ambitious

Lexington Pols Eye Big Things

Lexington County Sheriff Jimmy Metts may throw his hat into the Lt. Governor's race in the next few weeks, at least that's the talk around Lexington County Courthouse.

It seems that the youthful sheriff has higher aspirations than toting a badge, and perhaps wants to help make the laws that he has had to enforce as sheriff.

The rumor-mongers at the courthouse insist that Metts know that he can't win, especially since he's a Republican, But there are ulterior motives behind his actions. They say that since Metts is only two years into his four year term as sheriff, a run for Lt. Governor will only be a ploy to get free publicity.

His real target, the sources insist, is Senator Tom Turnipseed who, if not elected governor this year, will face a senate reelection bid in 1980.

So Sheriff Jimmy Metts may run for Lt. Governor in 1978 so that he can really run for the state senate in 1980, or at least that's what the rumor is.

Also from Lexington County comes the word that Solicitor Donnie Myers will challenge twenty-year incumbent Dan McLeod for the Attorney General's post. Young Myers was elected in 1976 to fill the solicitor's job vacated when incumbent solicitor Phillip Wingard died in office.

Myers worked as an assistant attorney general for McLeod prior to being elected solicitor, and some folks view Myers' ambitions as being a little disloyal.

One former assistant attorney general complains, "Many of us in the attorney general's office worked for Donnie when he ran in 1976. Now he's trying to bite the hand that fed him."

A young lawyer who regularly practices criminal law in the area told OSCEOLA, "Donnie has gotten a little bit carried away. He's only been solicitor a year and now he wants to be attorney general."

Whether or not Myers will challenge McLeod will depend to a large extent, according to our Lexington County sources, on Myers' ability to raise the funds necessary to run a state-wide campaign.

Myers is running into some problems on the home front with locals who feel he perhaps is a little too ambitious, but like Sheriff Metts, Myers doesn't have to worry about reelection until 1980. And a lot can be forgotten in the next two years.

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Features

The Gong Show Gets A Dirty Sock ...

BY PERRY TANNENBAUM

It was a bum year for entertainment. To cap it off, on December 2, 1977 the show that was "almost live from Hollywood," The Gong Show, became almost dead in Columbia.

When the Great Ones go, there are always mourners to dignify their passing. Zero and Groucho receive front page eulogies coast to coast. Ronco and K-Tel bring out memorial albums to Der Bingle almost as soon as his coffin arrives. Outside the gaudy gates of Graceland, mass hysteria haunts the streets.

But the death of mediocrity, of downright repulsiveness, is something pitiful to behold.

Nobody I know has ever admitted to being a Gong Show freak. Everybody knows about the show, of course--in that sense it is an American institution.

Most people will even take the trouble to groan when you mention it by name. Laundramat housewives in pincurlers, who swear by the National Enquirer, True Confessions, and Tide detergent, sneer quite convincingly at The Gong Show.

Contempt for The Gong Show is also an American institution.

Simple as it is, few people dare to understand The Gong Show. Qualitatively, there have been many such TV classics--As the World Turns, Let's Make a Deal, and My Mother the Car are supreme examples.

But for a fix of pure television, nothing I have ever witnessed on the air matches a half hour injection of The Gong Show.

Television is a business, an electric shopping spree. Program material is broadcast for the sole purpose of hypnotizing viewers. During the mindless animal state induced by the hypnosis, commercial messages can be best absorbed into the bloodstream.

Gold watches on gold watch chains are rarely used.

Instead, viewers are provided with the illusion that they are watching a significant event. Somthing valuable is at stake--honor, life and limb, cold cash--and the viewer must pay close attention until the outcome is revealed.

The beauty of As The World Turns is easily understood: there **is** no ultimate outcome, you can watch forever. Psychic research will soon prove that, of the spirits returning from the dead, millions prefer laundering and vacuuming while watching soap operas to satisfying their curiosity about the real world.

Every three months or so, viewers **must** spend an entire week with the program. Otherwise, they will not learn which outrageously incompatible couple is about to be married, which ideal lovers are doomed to lifelong misery, and above all who is currently pregnant--just beginning to show--and who doesn't know he's the father.

Let's Make A Deal is of course the most **relevant** program on TV, a thinly veiled allegory of American life.

Unlike the classic soap operas, which merely straddle their commercials, commercials are the impregnating essence of Monty Hall's ingenious production.

Products advertised on Let's Make a Deal form the mazy terrain where "zonks" mysteriously lurk and contestants blindly grope, lusting after the ultimate orgasm of consumption--

(Continued on Page 11)

... While Local Demos Gong Away

BY MARK MORROW

Tom Smith was a comic. Brantley Harvey fiddled around "You are my Sunshine", Dennis Bolt played the Clemson trombone, and Donnie Young played the washboard. Dick Riley got gonged.

And such was the entertainment at a gong show last week for Democratic candidates sponsored by the S.C. Young Democrats.

Tom Smith, candidate for Lt. Governor, made jokes about everybody and it was a toss-up between he and Brantley Harvey for the best act.

"You know," Smith said," at first I didn't know what I was going to do for this show. I mean, I could have done an impression of Horace Smith and not shown up. (Smith is another Lt. Governor candidate)

"No, you know, this modern world is really great. It's just amazing to me that modern science could build hip pocket big enough for Marion Gressette to put Horace Smith in."

Then there was Brantley Harvey, who must have been after the farmer votes in his over-alls, red flannel shirt and boots. He and his son, who played Kazoo, fiddled and grinned through a couple of squeaky numbers getting the most points from the judges and the trophy for best act.

Other candidates were not as prepared as Harvey and Smith. Dick Riley's act, a singing routine, was so bad that the audience booed him and his staff to the point of getting gonged. However, undaunted by the gong, they managed to finish their act, singing bits and pieces of popular songs.

Dennis Bolt, candidate for Columbia Mayor, rolled up his sleeves so he could bend his arm to his mouth to play the Clemson trombone. He only got six points for the effort.

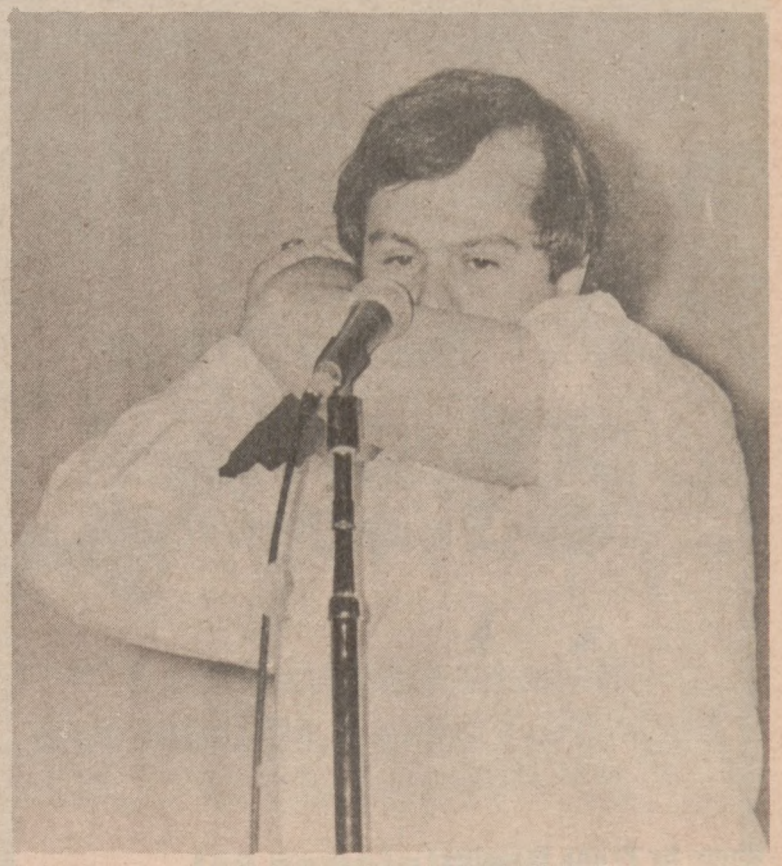
Another Columbia mayor candidate, Kirk Finley, told a joke. Well, almost a joke. It was so bad he only had 4½ points. But that was OK. Finley, like most of the other candiates, managed to get in a pitch about how the campaign was going.

Charlie Williams, candiate for Superintendent of Education, was not shy about campaigning on stage at all. When he got through with his rope trick, he had somone walk on stage with a campaign sign.

All in all, the show was a success and at $5 for adults and $1 for students, it was also a financial success.

But more important the show proved one thing, at least for Democratic candidates this year: they ought to forget show business and stick to politics.

Who Is This Grinning Fiddler?



The Clemson Trombone

Features

A Dirty Sock. . .

(Continued From Page 10)

prizes which instantaneously transform frogs into princes, scullery maids into queens.

Contestants appear in outrageous disguises--as a box of salt, a peeled banana, or as in one memorable instance, the city of Toledo--but their quest is always taken seriously.

The words "Big Deal" are never used sarcastically on this show. Winners of trips to Pango Pango as well as Kansas who win 20 foot yachts are, in fact, obliged to jump up and down like wild, inarticulate monkeys or, at the very least, to weep uncontrollably.

American viewers are thus encouraged in their native belief that no goal is too ridiculous in life.

Furthermore, though we need not dress like cabbages in public, we are assured that it is healthy and perfectly normal to abandon all reason in pursuit of our goals. In short, to trust entirely to luck.

Finally, there's the lesson of sportsmanship. Contestants who trade away $2000 for a toilet seat never say bad words. Rather, they kiss Monty ceremoniously on the cheek and revert gracefully to anonymity. On televison, you don't have to be a winner. Just to have **been** there is enough.

The comedy of My Mother the Car is more desperately therapeutic. Sitmcom heroes conform to a universal mythic profile, which may be said to represent Everyman in America.

All are warmhearted to excess, cute as a button, and, clinically speaking, tottering on the brink of lunacy.

Lucy, obsessed with stardom, the Fonz, obsessed with coolness, and Mary Richards, totally incapable of asserting herself unless she's backed against a wall, are nothing wihtout their entertaining neuroses.

But only a chosen few achieve the breakthrough exemplified by Cosmo Topper, Mister Ed's master, Wilbur, and the proud owner of My Mother the Car. These characters have attained the pure bliss of insanity, and Televison City of Hollywood lavishes all its inimitable sentimentality upon these wholesome lunatics. Each week we are allowed to **share** the benign psychoses of these heroes and to take renewed satisfaction in their uncanny ability to stay clear of the funny farm.

Against this imposing backdrop of cleverly concocted diversions, the unique greatness of The Gong Show may now be fully appreciated. Here at last we find a program which is **a total and unabashed waste of time,** offering the viewer absolutely nothing. The Gong Show is thus, incomparably, the heart and soul of television.

Soap operas, sitcoms, and even the evening news shows try to hook their viewers on the dramtic element of suspense. The Gong Show disdains such transparent ploys.

Other game shows crown their winners with cash prizes and exotic merchandise. The winning act on The Gong Show also receives a prize, but the prize is quite obviously a joke and a cheap one at that: a check for 516 big ones and 32 little ones.

As for merchandise, there's a trophy gong for the winner and, for the most outrageous act of the week, a dirty sock.

First and always, The Gong Show can be understood simply as a talent show. And what talent! At times, the vivid impression of **how dreadful** a performer is can become so intense, until one of the celebrity judges mercifully gongs it all to a climax, that the effect can be overwhelming.

But it is not mere dreadfulness that inspires devoted watchers of The Gong Show: no, it's the variety, the endless cavalcade of dreadfulness that they revere.

One memorable show opened with the Funny Man, who sang about how funny he was while talking pratfalls and bombarding his own face with pies.

Soon he was sliding helplesly in the mess, unable to regain his feet.

To make matters worse, some of the song lyrics got lost in the deluge of meringue. Sad to say, this energetic performer was gonged to a half before he could succeed in drowning himself.

Only that Friday would he receive a measure of redemption when, finally, he was awarded with a check and the coveted dirty sock.

Other acts on the same program included a dance ensemble called The Sexy Senior Citizens, a recital by a chamber group whose members--all beginners--played three trombones and a piano, and a searing rendition of "You Got Weird on Me" by Barbara Dylan--a sort of banshee tribute to her "brother" Bob.

Each one of these fine acts was ceremoniously gonged.

Matt Idol, the "heart throb of the entire universe," also made an appearance. Unfortunatley, this pretty lad was attacked, as he began singing, by a throng of female admirers, and was unable to perform.

An even more bizarre fate befell Betty, right in the middle of her exquisitely off-key interpretation of "Feelings." She was removed bodily from the stage by the hideous claw of King Kong.

But the highlight of this particular show was the unforgettable appearance of Tiny Brook. Weighing somewhere between 300 pounds and a ton, Tiny stode forth upon the stage wearing a sweatsuit, and began leading her audience enthusiastically in a series of strenous exercises, accompanied by some very sprightly disco music.

"Touch your toes!" she bellowed out, following this command by effortlessly touching her knees. And so on.

Then the stunning finish: lying flat on her back, she screamed out at the top of her lungs, **"Now, let's do sit-ups!"** And she lay there absolutely stock still. In fact, she didn't move from that spot for the reast of the show--a grim reminder of the beached whale I had seen on the news once.

The celebrity judges, overawed by such classic simplicity, gave Tiny a score of 15 out of a possible 30. To this day, that is probably the lowest score ever to merit the trophy gong.

"And now, ladies and gentlemen, the moment you've been waiting for: The Prince of Puns, The Baron of Boffo, oh, The Wizard of WHOOPEE! Ladies and gentlemen: The Unknown Comic!" This announcement invariably sends the studio audience into a frenzy of eager anticipation.

The curtains opens and "Wait a minute! That's not the Unknown Comic! That's the Unknown Crocodile!" Quickly, the imposter is banished and the **real** Unknown Comic appears, instantly distinguised by the paper bag over his head.

Superbly obnoxious, the Unknown's performance is always a model of finely tuned shoddiness.

There are ultimate moments in every TV masterpiece! Ralph Kramden apologizes to Alice, a housewife dressed as a can opener wins a Winnebago, Walter Cronkite says, "And that's the way it is." The Gong Show is most intensely orgiastic when Gene Gene the Dancing Machine appears. His dancing cannot be adequately described: it is a miracle, a revelation of ordinariness.

Gene comes shuffling in and the effect is electric. Everyone onstage goes wild, entranced, sexually obsessed by the beat of the junk music.

Five cameras panning and zooming wildly while the control room feverishly cuts from one to another.

Unseen stagehands furiously show Gene Gene the Dancing Machine with sneakers, confetti, fruit, and luggage. There are moments of total mindless surrender, of pure ecstatic senselessness. In a word: this is television.

The nightime version of The Gong Show, still visible in Columbia, is but a pale reminder of the glorious afternoon program.

Chuck Barris, the inspired creator and master of ceremonies, appears throughout the festivities dressed in a tuxedo--no doubt to please the prudes who monitor the "Family Hour."

At night, he never comes running onstage in a day-glo orange and yellow bathrobe as the band plays the theme from "Rocky." We never see his park ranger hat, his French Foreign Legion costume, or his hockey uniform. We never hear his up-tempo version of "Old Man River" as he breaks for a commerical.

Worst of all, we miss those moments when Chuck Barris is at his most splendidly tasteless and repulsive, such as when he sticks a live praying mantis in his mouth.

It's moments like this that the true Gong Show freak lives for, moments of true spiritual catharsis when he will say to himself: "Why the hell am I watching this crap?"

Few people have the courage to stand up and say they enjoy wasting their time watching idiotic pap. Otherwise, the local NBC affiliate could not continue to flaunt the secret will of its viewers. But I still love you, Chucky baby. You can have **my** dirty sock anytime.

Got A Feature Idea?

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254-5507

Events

The Division of Continuing Education and the Creative Learning Center will provide night child care services for parents who want to take evening classes, need to do library work, or just get away for a while.

The center will be open between 4:15 and 10:30 p.m. Monday through Thursday. The cost is 75 cents per child per hour and a $5 registration fee to cover snacks and supplies. There is no age limit for night child care.

Two teachers will provide activities for the children. For information, contact the Creative Learning Center, 7142, or Continuing Education, 3808.

South Carolina College, the honors college of the university, will admit its first class in the fall semester.

Dr. Peter C. Sederberg, director of the honors program, has been appointed acting master of the college and will implement the new program.

Courses offered in the college will be listed separately in the course schedule under the SCCC acronym. The existing honors program will continue through the transition period.

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Tuesday — 6:30-8:00 p.m.
March 21 - April 25 — 6 Sessions
Room: To Be Arranged
Fee: $15

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Learn to relax; improve your study skills, increase the probability that you will achieve self-improvement goals. A special medical referral is necessary for anyone wishing to learn self-hypnosis for the purpose of losing or gaining weight. There will be no training or discussion in the use of self-hypnosis for medical or in-depth psychological problems.

Tuesday — 7:30-9:30 p.m.
January 24 - February 28 — 6 Sessions
Room: Humanities 301
Fee: $20

Wines of the World

This course is designed to educate the layman in the storage, service of wine, and its utilization with food. It will also present a history of the wine grape, basic wine making, and the classification of the wine grape and the wines themselves. Sessions will include an introduction in French, German, Italian, Portugese, Spanish, American and other wines from countries throughout the world. Participants will have the opportunity of tasting four different wines each night in order to find what will best suit their tastes, and also to know what will be best to serve for the particular occasion. The same course will be repeated beginning March 6. Please specify Section I or II.

Section I - Monday — 7:00-9:00 p.m.
January 23 - February 27 — 6 Sessions
Room: 3020-C, Coliseum
Fee: $30
Instructor: G. Franco Canova — 1.2 CEU's

Section II - Monday — 7:00-9:00 p.m.
March 6 - April 10 — 6 Sessions
Room: 3020-C, Coliseum
Fee: $30
Instructor: G. Franco Canova — 1.2 CEU's

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"Askus", a new telephone service providing hundreds of answers to questions at USC will open Jan. 23 when classes resume on the Columbia campus.

By dialing 777-7777, students, faculty and staff may hear the answers to questions ranging from career opportunities to how to appeal a parking ticket.

The "Askus" line will operate from 9 a.m. to 9 p.m. daily. The list of questions will be expanded during the semester.

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'Antigone' A Good Effort

By Richard Ziegfeld

The Town Theater production of Sophocles' **Antigone,** which will run from January 27-February 4, represents a laudable effort to provide Columbia with serious classical theater.

Director Wesner has made only minor changes in the play (such as updating the language and reducing the chorus to three actors) and has admirably resisted the seemingly rampant temptation to tinker with time-proven scripts: he allows the play to stand on its own merits.

In the most substantial role, Hal Brooks offers a convincing, forceful rendition of Creon, the unyielding co-hero, who aggressively exerts his power as king. But Brooks is also able to portray clearly the devastating effect of Haemon's death. The only aspect of his performance that wavers is the depiction of grief in the waning moments of the play.

Idalah Luria, who plays the co-heroine--Antigone, handles the emotional scenes at the end with some verve,but her attempt in the opening scenes to portray quiet determination totters intermittently over the fine line between a resoluteness that inspires the audience and a flatness in her projection that creates a vacuum when she is on stage.

Debbi Hollis as Ismene exhibits sufficient animation, but she would improve her characterization if she were to project a more dignified image, as befits a member of the royalty.

Jack Stalin, who plays Creon's son Haemon, develops a convincing interpretation of the role when the conflict erupts into open strife, but the intentional stammering when he first comes on stage is not particularly effective.

Two smaller but still important parts--Tiresias (Chris Hanckell) and the first messenger (Paul Ward)--suffer somewhat from the director's interpretation. Neither role is intended to be humorous, yet the sound delivery of lines is overshadowed by gestures and distracting body movements that border on the ludicrous. Were these two characters to be directed to tone down the extreme actions, the portraits would be sound.

Wesner's reduction of the chorus to three members (played with convincing solemnity by Lou Kaplan, Gooding, and Pete Saussey) is for the most part an unobtrusive variation.

His decision to allow them to move separately as individuals, creates more opportunities for visible conflcit with Creon in the staging than does conventional rendition of the chorus, but in dividing the chorus he also diminishes the reminder to the audience that the chorus reflects the unified sensibility of the community.

The set, the costumes, and the lighting nicely reflect the simplicity and dignity of the Greek era (although the floppy boots on the first messenger and Tiresias' wild costume border on buffoonery).

Wesner provides several nice touches in the staging when he has the guards cross their swords and close the massive doors (at those moments when Creon closes his mind to the wisdom of those counseling him to compromise) and when he changes Antigone's costume from green to dazzling white in order to symbolize her fidelity to truth and justice.

Wesner and his cast work at focusing on the play's agonizing dilemma--whether to side with law or justice--but the relation between Creon and the rest of the cast (particularly Haemon and Antigone) needs adjustment--more balance--so that Creon does not so thoroughly dominate those who represent the force of justice.

Ideally Haemon and Antigone will project their characters in a more natural and forceful fashion. As is, the spectator is tempted to identify with Creon and to miss Sophocles' central thrust--that there is no easy solution to the dilemma.

The fast pace of the play is generally sound because the script demands a sense of urgency and tension, but if Wesner were to slow the pace

(Continued on Page 19)

Vienna Orchestra Gives Classic Performance

By Elizabeth Hanford

While it was raining in Columbia last Thursday night, Philippe Entremont and the Vienna Chamber Orchestra was performing a program of subtle beauty and refinement at Township Auditorium.

Heavily weighted toward music from the classic period, the program consisted of more "classical" pieces than many might appreciate. However, it was the very lack of stylistic variety which gave rise to the success of the perfomance.

Entremont appears to possess an aesthetic sensitivity which allows him to judge precisely what he and his orchestra do best. Then he does it. This is a rare gift, and one which differentiates performers from performing artists.

The only Baroque offering on the program, Vivaldi's A Major Concerto for Strings, P. 235, was the opening, and weakest performance of the show. A marked lack of rythmic vitality was poised against a strong, fine voicing of entwining contrapuntal lines.

Two piano concerti were performed. Each was originally written for small orchestra with solo piano, and should be included on chamber orchestra programs since they cannot compete with larger scale, bravura concerti.

Mozart composed the Concerto for Piano and Orchestra, No. 9 in E-Flat, K. 271 at the age of 21, and in this work exposed only a part of the genius which was to recur in subsequent piano concerti.

The crystalline melodic lines were delicately shaped by Entremont as the orchestra gradually began providing harmonic and rythmic strength. These were sometimes missing in the Vivaldi concerto.

Often relegated to the ranks of a "teaching" piece for aspiring pianists, the D. Major, H XVIII, No. 11 Concerto for Piano and Orchestra is one of the few pieces written in this genre by Joseph Haydn.

Though not technically demanding, this concerto requires a convincing interpretation and execution by the soloist to come alive.

What could have been a lugubrious spot of the program became fresh as the orchestra exhibited its capacity for exploring a wide range of dynamic contrasts.

Following the Haydn concerto was the final piece on the program, Divertimento for Strings in D. Major, K. 136 by Mozart. This was perhaps the most revealing work performed, in terms of displaying the wide range of color and nuance attained by the visiting artists.

All the balance, clarity and charm typical of the classic period were evident in the execution of the final piece. Far from being boring, there was a delight in the gradual intensity and controlled nuance of the work. A certain paradox emerges when something so very subtle achieves and evokes such beauty.

Philippe Entremont and the Vienna Chamber Orchestra offered a welcome contrast to the bombast which typifies most twentieth century art idioms.

Vienna Chamber Orchestra

Gillespie, Getz Release Recreates Great Sessions

By Arthur Nord

DIZ AND GETZ, Verve VE-2-2521

In 1953 Dizzy Gillespie and Stan Getz got together with Oscar Peterson (piano), Herb Ellis (guitar), Ray Brown (bass), and Max Roach (drums).

They were back in the studio in 1956 with Sonny Stitt joining them on alto sax, John Lewis taking over at the keyboard, Stan Levey on drums, and Ellis and Brown back on guitar and bass.

Both of these sessions produced incredibly vigorous, toe-tapping bebop that's sure to delight jazz lovers.

And for those of us who missed the recordings the first time around, Verve has taken pity and reissued them in a two-record set called "Diz and Getz."

The '53 session opens with "Siboney (Part 1)" in which Brown's mysterious bass introduces the quick, crisp Gillespie trumpet.

But the highlight here, as in much of this recording, is the fabulous keyboard work of Oscar Peterson. His unrelenting, Tatum-like flight across the keys is simply a presence.

And if he sometimes steals the listener's attention from Ellis and Brown- well, I'm not complaining.

Roach leads off "Siboney (Part 2)" which moves into a high-speed Latin jump with as up-tempo a tenor sax as you're likely to hear from Stan Getz, and that's pretty up-tempo.

Duke Ellington's "It Don't Mean A Thing If It Ain't Got That Swing": you'll probably never hear it done any better.

After an astonishingly fast tempo through most of the '53 session, "It's the Talk of the Town" closes the set on the opposite note.

This gentle, intimate ballad whispers sensually through Roach's cymbals. Diz, smooth and easy as a sigh, relinquishes the solo to Getz (after a brief Peterson interlude) who continues the languor.

1956: Enter Sonny Stitt.

The pace has not slowed in the three years since the previous session. If it has changed, it's become, unbelievably, faster- and more emphatic as Stan Levey, who replaces Roach, and Brown create a more insistent rhythm section, compensating perfectly for the loss of Peterson.

And Sonny Stitt. His race through the music seems to inspire Getz and Diz to even more incredible musical heights. And they in turn push him on. And on. There's a real blow-by-blow competition here and the listener is the winner.

All three of these men cut loose with a pure energy that can only leave even the most melancholy sorts feeling ecstatic.

"Be-Bop" is the title of the first tune in this set and that, my friend, is the name of the game.

Rowles Album Lacks Spark

By Arthur Nord

STAN GETZ PRESENTS JIMMIE ROWLES, THE PEACOCKS, Columbia JC 34873

You melancholy types who want to stay that way might try dipping into this one. It's basic scotch-and-water-please music with the emphasis on the water.

Rowles' vocals came across a bit like a tired Nat King Cole and his piano work meanders about somewhere between Monk and Roger Williams.

Getz makes no real musical waves for fear, seemingly, of losing Rowles in the wash. And it's a shame, as Jimmie Rowles has played with just about everyone from Billie Holiday to Charlie Parker and apparently has greater talent than is here displayed.

Jon Hendricks (Lambert, Hendricks, and Ross; Evolution of the Blues), wife Judy, daughter Michelle, and Beverly Getz join the group for a little scat singing on "The Chess Players" but even that doesn't work out as Getz' tenor and his production stir the voices into an indistinguishable mishmash.

On the rest of the LP the production is fine, but the music is simply too unimaginative to keep the attention of the listener.

Reviews

Battaile Edition Raises Questions On Method

By John Marion

Story of the Eye, by Georges Bataille. Urizen Books, 120 Pages, $5.95.

"A child breaking a toy does not merely destroy; it also perceives something and with this perception it is later enabled to reconstruct."

N. Hans Kreitler

"The universe seems decent because decent people have gelded eyes."

Georges Bataille

The new edition of Georges Bataille's **Story of the Eye** raises an old question as much now as it did when first published as Lord Auch's **Histoire de L'Oeil** in 1928: to what extent can shere obscenity function as a valid artistic mode?

The novel, though not crude, is completely obscene - a surrealistic celebration of the sordid that perhaps only a Frenchman can relish.

A story, which comprises Part One of the book, concerns the bizarre relationship of three sixteen-year olds; Lord Auch, who functions as the anonymous narrator, Simone, his love, and Marcelle, the object of their mutual passion.

Their sexual exploits are impulsive and anarchistic, though motivated more by childish naughtiness that adult perversity.

They are as absorbed in their play as children, and their detachment from the outside world emphasizes the startling nature of their actions.

Sexual anarchy in fiction, however, is not new, and de Sade's influence on Bataille is evident. Auch and Simone delight in the exploitation and eventual destruction of the beautiful, innocent Marcelle, driven to suicide by their licentiousness. She becomes their sexual obsession, and it is precisely her innocence which arouses them.

Auch and Simone are clearly descendants of de Sade's characters. Sexual nihilism for them becomes a way of achieving sovereignty. Their capacities for indulgence are boundless, for they acknowledge no laws at all, not even their own. They are wholly creatures of spontaneity and irrationality.

Bataille's central image is the eye, which merges kaleidoscopically with "egg" and, finally, with "testicles." Eventually, the eye-egg-testicle symbol extends to the sun itself, and Bataille's universe thus becomes an absurd sexual continuum, devoid of law and rationality.

Sanity is achieved only through association, and not by definition.

The narrative, therefore, reveals Bataille's profound debt to not only the Dadaists and Surrealists of the twenties, but to Freudian free-association as well. Thus Auch states:

> "Upon my asking what the word urinate reminded her of, she replied: terminate, the eyes, with a razor, something red, the sun. And egg? A calf's eye, because of the color of the head (the calf's head) and also because the white of the egg was the white of the eye, and the yoke of the eyeball. The eye, she said, was egg-shaped. She asked me to promise that when we could go outdoors, I would fling eggs into the sunny air and break them with shots from my gun, and when I replied that it was out of the question, she talked on and on, trying to reason me into it. She played gaily with words, speaking about broken eggs, and then broken eyes."

Part Two, "Coincidences," is Bataille's explanation of his symbols and method. It reflects a sensitive and deeply wounded artist trying heroically to define his own self and the reality of a world shattered by the horrors of World War I. He works from the inside out, first creating irrational erotic symbols and then discovering their objective truth.

After his story was written he discovered a picture of his childhood village in a magazine and immediately understood the symbols he had unconsciously created:

> "...I realized there was a perfect coincidence of images tied to analogous upheavals...I was very astonished at having unknowingly substituted a perfectly obscene vision for a vision apparently devoid of any sexual implication...I ventured to explain such extraordinary relations by assuming a profound region of my mind, where certain images coincide, the elementary ones, the completely obscene ones, i.e. the most scandalous, precisely those

(Continued on Page 16)

Bataille

(Continued From Page 15)

on which the consciousness floats
indefinitly, unable to endure them
without explosion or abberation."

It is precisely this "breaking point of the consciousness" that Bataille so heroically, though offensively, examines. By mining the ugly he finds the lovely; be creating disassociated symbols and events, he discovers integrity and unity.

Story of the Eye is neither merely an extension of the nihilism of de Sade and Nietzsche nor a reflection of the infantalism of the Dadaists and Surrealists; it is a brutal existential reaction to a ghastly post-war environment and an attempt to describe it.

Sartre summarizes Battaile's vision well. "Bataille," he states, "has survived the death of God. In him, reality is conflict."

Bataille's position in existential literature is suggested by the striking similarities between his first novel and that of a later author. The extent to which Albert Camus consciously borrowed from Bataille to create **The Stranger** is hard to say, though parallels between the two works are strong.

Bataille begins his story with alarming straightforwardness, by an anonymous narrator, an "I" whose name is not mentioned throughout the tale.

"I grew up very much alone," he states, "and as far back as I can remember I was frightened by anything sexual." Such detachment is characteristic of the novel.

The second chapter begins equally directly and the absurdity catches the reader off guard. "That was the period when Simone developed a mania for breaking eggs with her ass."

Camus opens **The Stranger** with a similarly detached narrator. "Mother died today" is detachment to the point of psychosis.

Both Bataille and Camus use the detachment of their characters to emphasize the reality of death. Auch's statement concerning Marcelle anticipates Mersault's reaction to his mother's funeral:

"...Nothing about her death could be measured by a common standard, and the contradictory impulses overtaking us in this circumstance neutralized one another, leaving us blind and, as it were, very remote from anything we touched, in a world where gestures have no carrying power, like voices in a space that is absolutely soundless."

Detachment thus becomes the only valid mode of reacting the death in a world in which "gestures have no carrying power." The irony is that Meursault is executed, not for the murder of an Arab, but for failure to weep at his mother's funeral.

What Auch, Simone and Meursault share is the refusal, and perhaps basic inability, to even attempt those conventional and empty gestures.

Finally, Camus uses the sun in a way which suggests Bataille's early symbol. Meursault, for a brief instant on the beach, has his eyeballs shattered by the sun.

Meursault glimpses a cracked, disjointed universe, dominated by a merciless sun that melts all vestiges of rationality.

The vision recalls the earlier one of Simone, who speaks of "the eyes, with a razor, something red, the sun."

Certainly, Lord Auch's description of the death of a bullfighter on a sweltering afternoon is set in an equally detached, disassociated environment.

He, like his literary descendant, is unable to see any connection of events that lead up to the moment of death. They are "without transition or connection, not because they weren't actually related, but because (Auch's) attention was so absent as to remain absolutely dissassociated."

All he can recall is the succession of events that tumble into each other as a confused mass.

Bataille's original and stunning work may be viewed as a serious attempt to accurately describe the existential condition of modern man. It is not obscene merely for the sake of obscenity, nor is it the product of an infantile world view.

The question, however, still remains - does the method, serious though its intent may be, really work? After placing the book in its historical and intellectual context, can we really accept it as valid?

Certainly, it has proved to be a popular book, having come out in 1940, 1941, 1967 and 1978. But does it really take us anywhere that we are not already familiar with?

This is for the reader to decide. As for this one, he agrees with Susan Sontag when she says that it is "the book which obliges us to confr nt the idea of pornography as a serious literary genre," though he sincerely hopes that such writers will be more skeptical of the method than their readers.

Ower's Volume Lyrical

BY Arthur Nord

LEGENDARY ACTS by John Ower, University of Georgia Press, 87 pages, $7.50 (cloth).

John Ower's passion for poetry is well known and undeniable among his students at USC, where he is an assistant professor of English.

Now, with the publication of his first poetry volume, "Legendary Acts," his involvement with verse is expanded and available to the general public.

It is, at the very least, an admirable work. The best of these poems are beautifully lyrical, precise, and suggestive while avoiding pedantics.

Lest I ramble through a dictionary's worth of positive superlatives about the finest of these poems, let's let the poet speak for himself. "Stripping Small Cicadas" seems as good a place to start as any:

Stripping small cicadas is a game
For innocents, below remorse or shame.
The quarry is instinctual, stingless, weak:
One only needs the strategy to sneak
To striking distance, patience to outwait
The small defense of silence, then the fate
Is sealed with one quick snatch. Now rip the wings
And cripple one more idiot that sings.

Rhyme, meter, and alliteration are used so perfectly in these lines as to go almost completely unnoticed on the first reading.

Recognition of and attention to exactly those elements necessary to define the circumstance described draw the reader beyond concern with the devices of the poet and into the world of the poem, expanding, if you will, the reader's conciousness. What more can we ask of a work of art?

"The Ballad of Jim Randal" is a tragicomic view of a working man who comes home to his wife "hungry fer luvin' an' fain wad lie doon," who takes her to bed and says:

"Don't tell me yer done, Jim Randal, my hun!
I've hardly begun, my handsum young man."
"I'm starvin' fer steak, luver, fetch me some soon,
Fer I only had stout an' a sandwich at noon."

A startlingly biting statement, this poem must be read in full to appreciate the carefully structured dramatic build-up and the totally unexpected concluding twist.

In "Legendary Acts" John Ower presents disparate styles ranging from free-wheeling, apparently unstructured verse to the highly disciplined forms quoted above and subject matter equally various, from the sarcastic commentary of "Faculty Senate" to the relationship between a dog and its prostitute master.

Because of this variety it seems unlikely that the reader will like all of these poems. It is also unlikely that he will find this volume anything less than well worth reading.

Events

WORKSHOP

A day-long workshop for women of all ages will be offered by the Family Service Center on Friday, February 10, 9:30-2:00 p.m.

This workshop, designed for personal growth, will highlight several current women's issues such as self-esteem and self-image, role expectations, pressures from the women's liberation movement, and new options for women.

Workshop leader is Miriam F. McNair, MSW, ACSW.

Pre-registration and pre-payment for this workshop are necessary. For further information and to register, call the Family Service Center at 779-3250. Deadline for registration is February 3.

This workshop is one of several being offered through the Family Life Enrichment Division of the Family Service Center.

A United Way member agency, the Family Service Center offers a variety of professional educational and counseling services to persons of the Greater Midlands.

WILLIAM'S PLAYS

The most famous film versions of Tennessee Williams' greatest plays will be shown at Columbia College beginning Jan. 31

Each movie will be shown on Tuesday at 7:30 p.m. in Cottingham Theatre on the Columbia College campus.

Further information may be obtained by calling Dr. Mishoe at 786-3821.

News Analysis

Hiding Behind The Justice Dept.

Charleston Plays 'Mickey Mouse'

BY VAL STIEGLITZ

Mayors of Charleston County cities are talking about it. The chairman of Charleston County Council is tired of talking about it.

The issue? the taxation of municipal citizens for county police protection--called double taxation by those who oppose it.

The issue has been simmering, occassionally reaching the boiling point, since last summer in Charleston. The mayors of municipalities in the county are claiming, quite simply, that the county does not provide police protection to city residents consonant with the amount of tax money city residents pay to the county.

The mayors, lead by North Charleston Mayor John Bourne, have been calling for the creation of a special taxation district for law enforcement, taking the burden off city dwellers.

Council has claimed it lacks the statutory authority to create such a special district, because the Justice Department is contesting the constitutionality of the current administration.

It is a very complex tangle of issues.

The case of North Charleston is instructive. City figures indicate residents pay money totalling about 20 mills to the county for law enforcement purposes. This represents about one-fifth the budget of the county police department.

But does North Charleston receive one-fifth the return from the department? Bourne claims not. The county rarely responds to calls in the city, referring all complaints within North Charleston limits to the North Charleston Police.

The county operates a comprehensive narcotics squad, but North Charleston contributes three members to it.

To residents of North Charleston, the mayor's position makes good sense. If successful, his plan would save them several thousand dollars in money presently going into the county treasury.

To people living outside incorporated areas, his plan sounds terrible. If a special district for law enforcement were created, they--people not living in cities--would bear the burden of financing it. Taxes would inevitably rise.

Add to this the fact that more than a few people are opposed to fragmenting the delivery of law enforcement services, and you have a very hot issue.

At this point, the Justice Department gets into the act. County Councilmen in Charleston are elected "at-large." This means they are voted on county wide, though their residences must be spread throughout the county.

As long as the entire county must vote on each councilman, they will be in no hurry to create a special taxation district for law enforcement. They would lose every unincorporated citizen's vote immediately. No councilman will want to be responsible for higher taxes outside of the cities.

Ignoring the philosophical dispute--whether services can best be delivered by a unified or fragmented police system--one key to the problem is the county's electoral method.

The federal Department of Justice, however, has ruled Charleston County's "at-large" system unconstitutional.

The department examined the county system subsequent to its assumption of full home rule powers in June, 1976, and determined that the at-large system dilutes the black vote in the county.

This ruling has thrown question on the county's exercise of home rule powers. Can the county legally create a special tax district for law enforcement? During the debate which has been going on for months, council chairman Lonnie Hamilton has consistently said the whole thing is academic as long as the county's home rule powers are not definitive.

This has been used as a reason for delaying serious consideration of the mayor's requests.

The county has appealed the Justice Department's decision. Hamilton, himself a black, has personally gone to Washington to argue that the "at-large" system provides for fair representation of minority voters. His trip caused considerable controversy in the local black community. Hamilton, though, views his own success in being elected chairman as evidence that the system does not discriminate against blacks.

The Justice Department would like to see the county implement a single-member electoral scheme.

Under this plan--one which the Justice Department has approved in other counties, county councilmen run only in the district in which they live.

This would mean that a county councilman who lived in North Charleston would feel political pressure from North Charlestonians to push for a special tax district. He would not have to be concerned about its effects on people living outside the city. They would not be his constituents.

At present, because they are elected county-wide, even a councilman who lives in North Charleston can afford to oppose a special tax district. What he loses in city support, he can pick up in the unincorporated areas.

Bourne has been accused of using the issue to "enhance the sales program for his city." North Charleston has aggressively annexed contiguous areas since its inception five years ago. There is little doubt that its county council did create a special tax district, it would make future annexations easier for all cities in Charleston County.

This too is a factor; council does not want to see its power eroded by expanding municipalities.

Bourne chides council for what he calls "Mickey Mouse" tactics during the long debate over double taxation. He says the county should have gone to single-member districts when it became clear the federal government would not approve the existing arrangement. He accuses them of refusing to switch because they would then have to face the double taxation issue.

The county, in the words of information director "Zan" Furtwangler, "has done nothing."

The Justice Department has repeated its opposition to the county's "at-large" system, but has not yet taken the county to court. Furtwangler indicated the county would not alter its electoral arrangement until forced by law to do so.

As long as the county operates in the limbo presently prevailing, the double taxation issue will not be resolved. Councilmen will be able to say debate is pointless because its home rule power to create a special district is shaky.

Furtwangler said Tuesday, though, that council is acting as if it had home rule powers on "almost every issue."

It seems clear, therefore, that council is hiding behind the Justice Department's disapproval of avoiding the double taxation dilemma.

In a strange paradox, then, the county may not be in any hurry to see the home rule issue resolved. As long as it is up in the air, the mayor's will get no satisfacition. Council will have a ready escape when it comes to the special special taxation district problem.

When and if the federal government forces a change to single-member districts, though, the heat will be on to lift the burden of police taxation from off the shoulders of city residents.

Fiction

The Catch

By FRANKLIN ASHLEY

Every summer Webster and his parents would spend a month at Granddaddy Knox's, which is in Steele Creek, North Carolina. Granddaddy owned a nursery, and the house was surrounded by a controlled jungle. Webster knew them all — boxwoods. nandinas. nasturtiums.

The delights of the visit had always been Grandmother's stories, as well as — the ball.

When Webster's cousin Linda was there, it was even better — for then Grandmother would alternate nights — making the girl the villain, then making the boy the villain. Greatest of nights was with ice tea, while Linda got hers.

The other part was the ball. Even though Webster was in the fourth grade and, thus, practically grown, he was still fascinated. Anyone could have a friend on the other side of the house and scream "Annie Over" and send the ball slamming across the roof. But Webster liked to play his own game — by himself.

Granddaddy's house was white with the inevitable green shingles on the roof. And in the mid-afternoon around three o'clock, the side windows would turn silver from the sun and, to Webster, it seemed that the house was a whole, complete piece, with no moving parts or people.

And Webster would sling the red, chewed, rubber ball up, up past the blind windows skimming the green shingles and barely clearing the high beam.

But almost immediately as he threw it, Webster ran, without air in his lungs, trying to stop the time, getting around there under it as the ball and its shadow fell.

Mentally, Webster could see it all, as he ran. He would separate ball and shadow, ball and shadows, and smack the hard rubber into his left hand, without dropping it. Even though Webster had no glove, he knew to use his **left** hand — to prepare for bigger things.

But, also as he ran, Webster knew that he would never get there in time to see the ball still high. Occasionally, he saw it on first bounce — but he was never there in time to make any adjustments, to move under it, and calculate distance.

Webster did it several times each day between three and four — and the closer four got, the harder he tried. He knew that at four, Grandmother had lemons and ice. **Real** lemons and ice and water and sugar. Not like lemonade — more than that.

Webster, of course, had asked his Mother to make it down in Georgia, but it had always tasted like Birds-eye and that was as depressing as trying to "do the ball" at your own house.

Today, was different. Webster was slick with sweat and enjoyed his heavy breathing filling up the ball. His eyes were gradually taking in the dark shapes as he puffed into the kitchen. Instead of Grandmother, Uncle Owen was there, fixing lemon and ice.

"Where's Grandmother?"

Uncle Owen stired his mixture. He liked to pause before answering. Webster thought that it had something to do with being a minister, but he wasn't sure. "She's still in bed, Webster, Junior."

"Why?"

"She's not as well as she should be."

Webster had heard talk about it earlier — quiet whispering — but even last night Grandmother had told the story, so essentially everything was all right. Grandmother had always been sick. But she had also been able to move about. Webster felt that too much talking about it seemed to keep the sickness around, but he had never said so.

"What's wrong?" Webster asked the white, metal table.

"She's very ill, Webster, Junior."

"I'm not Webster, **Junior,** Uncle Owen."

"Well — pause — "You look just like your father."

"No, I don't."

"That's — that isn't a nice thing to say."

Webster drank the Owen-drink. "I don't care."

"Perhaps you ned to go outside and play ball some more — to work off some of the excess energy."

"Yes, sir. But I'm through for today."

That night after pork chops, lima beans and grits, an ambulance hissed into the driveway and Grandmother was gone. Webster and Linda learned that it was coming by listening through the air vent in Sarah's room on the second floor.

Occasionally, Uncle Owen or Mother or Sarah or someone would move under the vent and Webster and Linda would giggle insanely. They weren't supposed to hear — and they heard. Even though it wasn't funny, it was without a doubt the most hilarious thing they had ever come across.

That night Uncle Owen tried to tell the story. It was Linda's turn to be the villain, but instead Uncle Owen started one of his own.

Webster, naturally, had heard Uncle Owen talk and they were different. At the end, Uncle Owen would make **them** tell the moral and usually Webster didn't know what it was — he just liked stories.

Uncle Owen lowered his voice. "Now this is a story about a little boy and a little girl who had a grandmother."

"Like us!" said Linda.

Uncle Owen paused. "That's **right,** Linda. Just like you and Webster."

"I don't want to!" said Webster.

"What, Webster, Junior?"

"I don't want to hear it!"

Uncle Owen paused longer than usual. "Well — well, why not?"

"I just don't."

"Webster, Junior, this story relates to you."
"I know."

"Well? Why don't you want to hear it?"

"I don't want to — I don't want to because—"

"It's about you — you and Linda."

"I don't need to."

"Well." Long pause. "Well, all right. Do you want to say your prayers out loud or by yourself?"

"By myself."

"I want to say **mine** out loud," said Linda.

"All right, Linda. Go ahead."

"Now I laymedownaslee. Praythelawmy-soulakee. Help me to be good and don't let the mosquitoes get us. In Jesus' name. Amen."

"Good night," said Uncle Owen.

Grandmother died in the late morning of the next day. Webster learned about it while he and his Dad were coming back from Uncle Jonathan's. Aunt Rachel shouted the news down. Webster went behind the house and tried to cry. But nothing would happen. Then he thought of Uncle Owen and the words, but still he couldn't cry. And so, he sat near the tire swing for quite some time.

At three, the windows turned silver and Webster went to get the ball. Even though the yard was filling with cars, the house became

(Continued on Page 19)

The Catch (Continued)

(Continued From Page 18)

even more silent and blind.

And Webster threw the ball. As he released it, he ran, running past the front porch, the swing blurring, the ledge becoming a green smear. Past the big tree and the tire that seemed to shift and move on its own. Without gravity Webster got to the back side with the ball and shadow splitting the air. Webster swirled and stabbed--and caught and fell--and lay there.

The kitchen was crowded as Webster refused to answer the plethora of aunts in charge of chicken and ham. He mashed the lemons, and added the sugar and he tasted sweat and salt as well as lemons and ice.

Uncle Owen was upstairs in Sarah's room talking to Uncle Jonathan.

"I'm ready," Webster said.

"What do you mean, Webster?" asked Uncle Jonathan.

"I mean, I'm ready for the story."

"Which story?" asked Uncle Owen.

"Yours."

Uncle Owen blinked. "Which one?"

"The one--the one last night."

"Well--I--Jonathan--would you let me talk to Webster?"

"Certainly," Johnson stomped downstairs.

"Tell it," said Webster.

"Well--I--ah." Uncle Owen sat on the bed. "I just--the story's changed now."

"I figured it would. Does it have a moral?"

"Well, cer--certainly."

"Then tell it."

"All right." Pause. "Once--one time there was a little girl and a little boy who had a grandmother--"

Webster felt the ball in his pocket. As Uncle Owen talked, he reached inside, feeling the torn rubber and the flaking skin; his finger were tentative, then more certain, and fianlly--he was holding on.

Berg Performance Sound

BY STEVE MUSTAIN

The Camden Music Club presented the third program in its January recital series Sunday, January 22, at the Kershaw County Fine Arts Center.

Appearing for the recital was Chrisopher Berg, a classical guitarist from Peabody Conservatory.

Berg has been performing professionally throughout the nation since 1972.

Berg's choice of Sunday's repertoire represented a sample of more than 400 years of music. Beginning with a fantasie and a ricercar from the Renaissance period, Berg displayed from the outset a fine technical control of the guitar.

A feeling for line and voicing, so necessary when playing Renaissance music, was refreshingly present.

"Forlorne Hope Fancy," and "The Frog Galliard," two compositions by John Dowland, were equally impressive.

Moving then into the Baroque period, Berg performed three movements of J.S. Bach's "First Lute Suite." Although he suffered minor tuning problems-probably due to inconsistencies in the room temperature - the difficult passages of the piece were played with clarity.

There was an element of restraint in Berg's playing which, at times, left the listener unsatisfied. Although the performer's technical mastery was evident throughout the concert, Berg failed to overcome this sense of restraint.

Finishing the first half of the program with Fernando Sor's "Introduction and Allegro," Berg proved that dynamic expression was not totally beyond his reach.

Sor, a classical composer, had an excellent knowledge of the guitar. Combined with Berg's control, the piece seemed almost to play without effort. Sor's piece was the best received of the program.

Berg commenced playing twentieth century pieces after the intermission. He gave an expressive rendition of Manuel Ponce's "Sonata #3," and finished the concert with "Five Bagatelles" by William Walton. Berg's performance of the demanding techniques earned him several curtain calls.

Berg, a professional for only five years, seems to possesses the technical skills necessary for a fine musical career. His appearance on the scene comes at a time when the guitar is enjoying newfound popularity, as well.

One aspect of the program should not go unmentioned; this is the ideal setting afforded by the arts center, especially for the playing of chamber music. The art work, fireplaces and tall windows, coupled with the small seating capacity, provides for an intimacy not found in most music facilities.

The show benefited immensely from this intimacy.

'Antigone'

(Continued From Page 14)

slightly he might provide opportunities for the tone to dip slightly from the crescendos, so that the audience will more fully appreciate the moments of crisis when they arise.

The play still needs some fine tuning, which it may receive as a result of the dress rehearsal performances January 24-26 before school audiences (a fine idea which benefits both students and actors), but anyone interested in viewing a serious attempt to elicit the essential spirit of Sophocles should not miss this opportunity, since Columbia so seldom sees classical drama that is not modernized beyond recognition.

Hotel Sale Doubtful

(Continued From Page 1)

and could utilize the renovated highway department building, he says, they would still be 10,000 square feet short.

To build a facility which would house as many offices as the Wade Hampton, he claims, would cost the state about $8.5 million.

Since the state is offering to pay $3.1 million for the hotel, and would expect to spend about $3.4 to renovate it, McEachern sees this translating into a big savings for the state.

When it became known that Wade Hampton owners were bargaining with the state, the city of Columbia responded with mild outrage. On January 11, city council unanimously adopted a resolution opposing the sale. Council argued it would rob the city of tax revenue and hinder downtown revitalization efforts.

The Columbia resolution was followed by a similar one in the state house.

It is this last expression of opposition which makes Morris think the sale will not occur.

In order for the state to purchase the hotel, it would first have to be approved by the Budget and Control Board. Then, the General Assembly would have to authorize the funding for the purchase. Morris sees the House resolution as evidence of strong opposition in the General Assembly.

Morris is personally opposed to the purchase, primarily for "sentimental" reasons.

"There's nothing sacred about Gervais Street," he said. "There are state buildings north of Gervais. But it's the last real Main Street hotel and downtown Columbia needs it."

The state could not exercise its power of eminent domain in this case, so any sale would have to be purely voluntary. The owners of the Wade Hampton are asking over $4 million. McEachern indicated the state will not be willing to meet that price, but would stay around its offer of $3.1 million.

Morris said the hotel would be "a steal" at that price, but still did not favor buying it for the state.

If the Wade Hampton owners and the state reach an agreement, there is little the city can do to prevent the sale. Miles Hadley, assistant city administrator, said zoning restrictions are "about the only possibility." Hadley said he doesn't think changing the property's zoning classification to prevent office usage is feasible, however.

Campbell said he has talked with hotel firms seeing if they would be interested in buying the Wade Hampton.

While Morris doubts the sale will transpire, he said he hoped the publicity around the issue would "make Columbia realize the hotel's about to be lost."

"It's not on the front burner right now," he said. "But something had better be done."

big ads classified

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JUST COULD BE OF VALUE TO
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FOR THE NEXT TWO ISSUES
YOU CAN ADVERTISE IN
OSCEOLA UP TO 20
WORDS ... F-R-E-E

OSCEOLA WILL BE
DELIVERED TO
10,000 PERSONS IN YOUR IMMEDIATE
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TO PLACE YOUR AD ALL YOU HAVE TO DO
IS CALL 254-5507.

CLASSIFIED ADS

FOR RENT: two bedroom, two bath apartment located on 1728 Hampton St., apt. 1. Excellent accessibility. Call Diane at 799-8642.

FOR SALE--one Traynor bass amplifier and speaker cabinet. $100 or best offer. Call 254-3722 before 1 p.m. or after 6 p.m., ask for Greg.

WANTED --TO share a house or a two-bedroom apartment in the university area. Call 254-3722 before 1 p.m. or after 6 p.m. and ask for Greg.

FOR SALE--1973 Suzuki 400 Motocross in good condition. Approximately 20 hours on new engine. Asking $275. Call Gary after 5 p.m. at 782-9912.

FOR SALE--queen-size waterbed, elevated wood frame; new mattress and liner. Call 799-4684.

NEW, FULLY rebuilt 1970 Ford 3002-V8 engine with automatic transmission and rear end. $450. Call 799-9265 or 786-5807.

FOR SALE--10-speed All Pro bicycle. Call 799-4684.

FOR SALE--17 inch G. E. black-white TV. Good condition. Call 799-4684.

FOR SALE--1974 Subaru stationwagon, 29,000 miles, AM-FM radio, air-conditioned, front wheel drive. Asking $2,200 but price is negotiable. 787-8169.

HOME FOR sale by owner--seven and a half rooms, two baths. Beautiful old brick. Energy saving features. Mountainbrook. 776-4694.

WANTED TO buy: hardwood desk in reasonably good condition. Prefer to pay $25-$50. Call Val Stieglitz at 254-5507 or 791-4115.

FISHERMEN! FOR sale--bait casting and spin casting and spinning rods, all in excellent condition. Two have pistol grip handles. Very reasonable. 787-3538 after 6 p.m.

For Sale by owner--3 bedroom house, 1 bath, kitchen with a dining area. Large yard in nice neighborhood. Call 788-2615.

77 SUZUKI 750. 4 Stroke 4. Only 800 miles. Showroom condition. Cycle magazine rates best roadbike of 77. Must sell. 256-0391.

WANT: USED 35 mm camera and/or low powered telescope or spotting scope. 786-1538 after 5:30 p.m.

Wanted--old used electric trains. Call Camden, 432-7797. Will accept collect calls.

For Sale--two Shure Unisphere microphones and one electro-voice in very good condition. $40 each. Call 254-3034.

For Sale--Sony stereo-auto cassette deck with FM radio. Under-dash model in mint condition. 30 day guarantee for $100. Call Burke Graham at 799-6218 or 25405051.

USC GRADUATE student in International Studies wishes to sell variety of books used in graduate program. Cheap prices. Call Val Stieglitz at 254-5507 or 791-4115.

INFANT GEAR: Petersen, GM car seats, wonderhorse backpack; toys; and clothes. After 5:30 254-8804.

1968 VW: Rebuilt engine, $400.00 254-8804 after 5:30.

BEAUTIFUL MIXED Collie puppiesl Male $10 Female $5. 254-9947.

CALIFORNIA-STYLE Couples Club. For trim, uninhibited couples, open relaxed atmosphere. Super Disco. Our 4th year, Saturday, in Charlotte: 704-366-8490.

FOR SALE: skateboard Fiber Flex with Chicago trucks and precision power-pawl wheels. Sacrifice, $15. Call 254-8054.

ROOMMATE NEEDED to take up lease for a furnished apartment near Columbia College. Furnished-nice-cheap. 786-3779 or 798-4438.

FOR SALE--Honda 450, 1970 Model $400.00 779-2549 For free 7 ft. x 16ft. wooden truck bed. Needs repair or modification. 779-2549.

WANTED: MATURE adult vol. for 1-on-1 friend with child 7-14 yr. old. Call Bro. & Sister Inc. 252-7109.

FOR SALE--one white club chair. 3 pairs antique Satin celery green drapes. 2 ginger jar lamps. Floor lamp with marble table. 776-5388.

FOR SALE: Shakespeare Electric Trolling Motor, model 606; best offer or $45. Randy Campbell 1-884-5141 or 1-886-8461 or Cola. 256-8389 and leave phone number.

CASH PAID for back issue comic books, science fiction, Pogo, Disney books, magazines, write Coxe, 114 Ellen, Bennettsville, S.C.

URGENT. VISIT or call--SC Stop ERA Headquarters (I-20 at Two Notch) 788-4393.

I GUARANTEE thousands of people will read the sandwich sign board I carry advertising your thing. Call Allan, 771-9648.

MUSICIANS (CLASSICAL, blues, jazz, folk) needed to play during dinner at the Basil Pot.

PART TIME work needed. Richland County Recreation Commission has openings for part-time workers at its parks. Call 754-5111 and ask for Joe North.

YOU ARE invited to join the Five Points Village People in feeling good in Five Points.

HELP WANTED: Part-time secretary. General office experience desired. Personable. Results in Living Foundation. Reply--
Larry Foster
8801 Two Notch Rd. No. 9
Columbia, S.C.

FOR SALE--VW fastback. Good basic transportation. AM-FM radio, new muffler and battery. $500.00 or best offer. 787-7873.

FOR SALE--cameras, Canonflex RM 1.8 Canomatic lens. Topcon Super D, 1.8 lens, meter behind lens. $185 each. Call 771-0003 after 6 p.m.

FOR SALE: Kenwood TK 40 Stereo AM-FM receiver with 2 Kenwood Speakers in wood cabinets. Cost $425.00 Sell $195.00, Polaroid "100" Camera, flash and case. Cost $149. Sell $45. Stellar Binoculars, 7 x 35 extra wide angle $45. 771-0003 after 6 p.m.

1975 BUICK Riviera Landace. Loaded and in good condition. Will deal or trade. Randy Campbell 1-884-5141 or 1-886-8461 or Cola. 256-8389 and leave phone number.

EMPLOY A senior citizen. We have reliable applicants willing to do all types of work. Seek a Senior. 252-6516.

THE CHILDREN'S Center Daycare; 100 Wayne St. now accepting applications. Opening Feb. 13; 779-4959 or 779-0797.

STEREO SYSTEM for sale. Exotic $3500 component system. Will sell part or whole. Call for price and details 11-5: 254-6576.

THE BIRD and The Book interested in buying old non-fiction. 6101 B--N. King's Hwy., Myrtle Beach, S.C. 29577. Please describe

MAIL-IN FORM FOR CLASSIFIED ADS

DEADLINE - TUES. 4 P.M.

SEND AD TO..... OSCEOLA
P.O. BOX 5033
COLA. S.C. 29250

NO. OF WORDS _____

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Sample Word Count

1	2	3	4	5	6	7	8	9	10	11
Wanted	S.C.		Tobacco	Leafs	J.J.		Doe	100	Main	St.

RATE CHART

MINIMUM $1.75 ON ANY AD

Number of Issues	One	Two	Three	Four	Five	Six
Up to 20 words	1.75	3.05	4.43	5.62	6.93	8.21
21 - 25 words	2.20	3.82	5.54	7.02	8.69	10.26
26 - 30 words	2.64	4.59	6.65	8.42	10.40	12.37
31 - 35 words	3.07	5.35	7.72	9.82	12.11	14.36
36 - 40 words	3.51	6.10	8.86	11.23	13.86	16.42
41 - 45 words	3.95	6.88	9.96	12.64	15.62	18.47
46 - 50 words	4.39	7.65	11.07	14.04	17.82	20.57
51 - 55 words	4.82	8.59	12.15	15.44	19 04	22.57
56 - 60 words	5.27	9.16	13.26	16.85	20.79	24.62
61 - 65 words	5.71	9.94	14.39	18.25	22.55	26.73
66 - 70 words	6.15	10.69	15.50	19.66	24.30	28.78
71 - 75 words	6.58	11.45	16.58	21.06	25.97	

The Media Watch

Cyclops

BY VAL STIEGLITZ

The commercials which catch our attention are usually those which create the most implausible situations. How many advertisements can you recall which showed average people in ordinary settings doing the average things we all do? Hardly a one.

But the ads we remember are altogether different. They acquire their notoriety precisely by being so outlandish and farcical. This is odd; selling something quite ordinary by suggesting its relationship to a world we will never know.

Take, for example, the ads for Schlitz Lite beer. Does anyone really believe people walk around with spurs and cowboy duds - like James Coburn - and turn others on to lite?

Think of all the outrageous places he goes dressed like a refugee from High Noon. A casino, where a beautiful woman and her well manicured but unmanly companion are moved to order lite. Coburn then nods in silent recognition of their - especially the man's - passage to virility and ambles out into a misty street.

Are there those among us, truly, who think that drinking lite will give us this power, this influence over lovely ladies and dandies? From whence springs the drawing power of the ad, if not from the secret, almost unconscious yearning to be, precisely, the lone stranger with the ability to sway others with little more than a nod and the words "Schlitz, Lite."

The message, in case anyone missed it, is that it is okey to drink lite beer. It doesn't mean you are a pansy. After all, James Coburn, impeccable tough guy, drinks it.

The unreality, of course, is the striking thing. And no person would, on a rational level, argue that lite makes you more of a man. The appeal is purely emotive, associational. And this is precisely the danger in mass communications.

Television, unlike the printed word, penetrates directly and swiftly to our deepest emotional foundations. We can be moved, swayed and controlled by these visual appeals to basic motivation.

The printed word is a much more sedate medium. One is less readily moved to action after the printed message has been assimilated and filed away. Too, reading is a solitary enterprise. It is not like experiencing, simultaneous with thousands of others, a verbal and visual message. The rapidity of intake when you listen to television makes it almost impossible to actually think about the message.

Thus, we watch Coburn stride into steamy places and turn heads by ordering lite beer. By the time he's gone, just when we begin to say "Wait a minute," the next commercial is on and we're off again.

Movies

Jefferson Square Theatre, Jefferson Square, Downtown, 765-9506.

"Close Encounters of the Third Kind" A widely-praised film about human contact with beings from outer space. Rated PG.

Columbia East Theatre, 7369 Garners Ferry Road, 776-0350.

I "World's Greatest Lover" Rated PG.

II "The Late Great Planet Earth" The film is based on Hal Lindsay's book about the end of the world. Rated PG.

Bush River Cinemas I, II, III and IV, Bush river Mall. 798-6092.

I "Monty Python and the Holy Grail," rated PG and "Monty Python's Jabberwocky," rated R, are a double feature. The films star the British comedy team known for its dry humor.

II "The Gauntlet" Clint Eastwood stars in a cops and robbers film set in Phoenix. Rated R.

III "Oh, God!" God, played by Geroge Burns, tries to spread the good word through a supermarket employee played by John Denver. Rated PG.

IV "The Turning Point" Two friends who once competed for a role in a ballet are reunited. Rated PG

Palmetto Theatre, 1417 Main St., 765-0282.

"The Choirboys" The story of the lives of Los Angeles policemen on and off duty. Rated R.

Spring Valley Theatres, Two Notch Road at I-20, 788-8220.

"Pete's Dragon" A Disney film about a dragon who helps a child. Rated G.

"Semi-Tough" A film about sex and football. Rated PG.

"The Late Great Planet Earth" Rated PG.

Dutch Square Theatres, Dutch Square Mall, 798-110.

South-"Saturday Night Fever" John Travolta stars as a young man who lives for dancing at a disco on Saturday night. Rated R.

North-"The World's Greatest Lover" Gene Wilder and Carol Kane star in a spoof of the Valentino legend. Rated PG. Gamecock Theatres, Parkland Plaza Shopping Center, 796-0022.

"Star Wars" A science fiction film about war in outer space. Rated PG.

"Smokey and the Bandit" Burt Reynold, Sally Field and Jackie Gleason star in a fantasy. Rated PG.

Richland Mall Theatres, Richland Mall, 782-2228.

I "The Gauntlet" Rated R.

II "The Goodbye Girl" Marsha Mason and Richard Dreyfus play accidental roommates in this Neil Simon comedy. Rated PG.

Tough Standards Nail News Editor

By Nancy Higgins

If a U.S. Senator has a financial interest in a company which would benefit from a bill he sponsors, the pubic is apt to find out about it. But what if a reporter writing about the bill has an interest in the same company? Would the readers of his newspaper be told about it? Probably not--until recently.

There is a lot of talk now about whether journalists should submit themselves to the same scrutiny to which they submit public figures. An example of a case in which this was done involves Laura Foreman, a former reporter for the Philadelphia Inquirer and later the New York Times. After Foreman left the paper, the Inquirer ran a 17,000-word article on her love affair with Henry J. "Buddy" Cianfrani, a south Philadelphia politician.

Forman was covering politics, and Cianfrani, while she was involved with him.

Cianfrani has since been indicted on 110 counts of tax evasion, racketeering, mail fraud and obstruction of justice.

An example of this which is a bit closer to home involves the Greenville News and Jim Hammond, the newspaper's assistant city editor.

Hammond was recently arrested and charged with illegal possession of a firearm and simple possession of marijuana in Berkeley County, South Carolina. The News ran a two-paragraph story about the situation on its inside pages. It was headlined "Assistant city editor is charged."

The story seemed unusual for two reasons. Berkeley County, which is near the coast, is not an area the News normally covers. And the charges were not ones which would have normally merited a story, even if they had been filed in Greenville County.

The story would have certainly been considered "newsworthy" had it involved a very prominent citizen. Does the assistant city editor of a daily newspaper fit this description? Probably not. How many Columbia residents can name the assistant city editor of The State? How many know the newspaper doesn't have an employee with that title?

The gun charge was the "overriding consideration" in the decision to run the story, says Doyle Harvill, executive editor of the newspaper. "The severity of the gun charge is a fact," he says.

The story was run because the editors of the newspaper think its staff has to be "above reproach," says John Pittman, News managing editor. They learned about the incident from Hammond. "I don't think we would have picked it up otherwise," he says.

"There is a little bit of a new conscience in the industry," Pittman says. "I think it was the right thing to do because

(Continued on Page 23)

Legal Notices

SUMMONS
STATE OF SOUTH CAROLINA,
COUNTY OF RICHLAND
In the County Court
Sarah Williams Lyons,Plaintiff,
-vs-
James Henry Lyons,Defendant.

To the Defendant Above-Named:

You are hereby summoned and required to Answer the Complaint in the above-entitled action, a copy of which is herewith served upon you, and to serve a copy of your answer to said Complaint upon the subscriber, at his offices 1136 Washington Street, Suite 401, Columbia, South Carolina, within twenty (20) days after service hereof, exclusive of the date of such service and if you fail to Answer the Complaint within the time aforesaid, the Plaintiff in this action will apply to the Court for the relief demannded in said Complaint.

W. Davies Merry, III
Attorney for the Plaintiff
Columbia, South Carolina
January 3, 1978.

NOTICE

To the Defendant Above-Named:

Take Notice that the Summons in the above entitled action, of which the foregoing is a copy, together with the Complaint attached, was duly filed in the Office of the Clerk of Court for Richland County on the 3rd day of January, 1978, the object and prayer of which is to obtain a Decree of Divorce, a vinculo matrimonii.

W. Davies Merry, III
Attorney for the Plaintiff
Columbia, South Carolina
January 3rd, 1978.
2-3-78

SUMMONS
State of South Carolina
County of Richland
IN THE RICHLAND COUNTY COURT
L. Pat Cooper,
Plaintiff,
vs.
Ken Love,
Defendant.

TO THE DEFENDANT ABOVE NAMED:

YOU ARE HEREBY SUMMONED and required to answer the Complaint in this action, a copy of which is herewith served upon you, and to serve a copy of your Answer to the said Complaint on the subscriber at his office, 1531 Laurel Street, Columbia, within twenty (20) days after the service hereof, exclusive of the day of such service, and if you fail to answer the Complaint within the time aforesaid, the Plaintiff this action will apply to the Court for the relief demanded in the Complaint.

for Richland County,the object and prayer of which is to obtain a judgement in tort, and other relief as set forth in the Complaint.

William J. Cotter
RATCHFORD AND COOPER

TO:
THE DEFENDANT ABOVE NAMED:

YOU WILL PLEASE TAKE NOTICE that the original Summons and Complaint in the above entitled action were filed in the Office of the Clerk of Court

Attorney for Plaintiff
Columbia, South Carolina
Jan. 3, 1978

COMPLAITN

The Plaintiff, complaining of the Defendant, would respectfully show:

1. That the Plaintiff is a citizen and resident of the County of Richland, State of South Carolina.

2. That the Defendant is a citizen and resident of the County and State aforesaid.

3. That the Defendant fradulently induced the Plaintiff to loan unto the Defendant the sum of Two Thousand Five Hundred Dollars ($2,500.00) by falsely representing to the Plaintiff the following:

(a) That the Defendant would establish a company under the name of Surgical Steel Bearings Company;

(b) That said Company would be engaged in the business of selling to hospitals bearings for the various motors within the operating rooms;

(c) That the Plaintiff, in consideration of the loan of $2,500.00, would receive fifteen percent (15%) of all gross resulting from the aforesaid business

(d) That the Defendant would repay the said loan including legal interest thereon within ninety (90) days.

4. That the representations were made by the Defendant with the intention of their being relied upon by the Plaintiff.

5. That said representations were relied on by the Plaintiff when the Plaintiff entered into a contract with the Defendant, loaning to the Defendant $2,500.00 in cash for a 15% share of the gross income from the Surgical Steel Bearings Company.

6. That each and all of the representations contained in Paragraph 3 above were false and known to be false by the Defendant; that the Surgical Steel Bearings Company was nev er and is not formed; that no representatives of said company have dealt with or sold to any hospitals; that Plaintiff has received no monies due Plaintiff for Plaintiff's 15% share; that the Defendant has failed to repay any amount of the loan of $2,500.00 although said loan is now past due.

7.That the Plaintiff was ignorant of the falsity of these representations and relied on their truth in making the loan to the Defendant.

8. That the Plaintiff had a right to rely on the representations in view of the fact that his experience in the field of surgical steel bearings was quite limited.

9. That the aforesaid acts of the Defendant constitute fraud.

10. That the Plaintiff has been damaged as a direct and proximate result of such representations by the Defendant in that he made a loan to the Defendant in the amount of $2,500.00 and said loan has not been repaid.

11. Plaintiff is informed and believes that he is entitled to judgement against the defendant in the sum of Fifteen Thousand Dolars ($15,000.00) and that the contract between the parties be rescinded, for the costs of this action, and for such and further relief as the Court may deem just and proper.

ORDER OF PUBLICATION

HAVING READ and filed the Petition of William F. Cotty, attorney for the plaintiff herein, and it appearing that this is an action in tort for a fraud committed by the defendant against the plaintiff in Richland County, South Carolina, and further, that the defendant, Ken Love, can not, after due diligence, be located in said County and State,

IT IS ORDERED that service in this matter be made on the defendant, Ken Love, by publishing copies of the Summons, Complaint and this Order, in a paper of general circulation in Richland County, South Carolina, once weekly for three (3) consecutive weeks and by forwarding a copy of the pleadings to the defendant, Ken Love, at his last known address.

PETITION FOR ORDER OF PUBLICATION

NOW COMES WILLIAM F. COTTY, attorney for plaintiff, who would respectfully show unto this Court:

1. That this is an action in tort for a fraud committed by the defendant against the plaintiff in Richland County, South Carolina.

2. That, although due and diligent search has been made for the defendant, Ken Love, the plaintiff has been unable to locate him in this County and State, as will more particularly appear from the affidavit of G.M. Glymph, a copy of which is attached hereto.

3. That plaintiff is informed and believes that it is necessary that it obtain jurisdication of the defendant, Ken Love, is service by publication and it is his wish that this Court issue its Order allowing such service.

WHEREFORE, petitioner prays that this Court issue its Order authorizing service of the Summons, Complaint and Order of Publication herein.

RATCHFORD & COOPER
William F. Cotty
Attorney for Plaintiff
Columbia, South Carolina
2/3/78

Petition For Order Of
PETITION FOR ORDER OF PUBLICATION
State of South Carolina
County of Richland
IN THE RICHLAND COUNTY COURT
General Finance Corporation of South Carolina,
Plaintiff,
vs.
Frank Gunter, Jr. and Christine Gunter,
Defendants.

NOW COMES Edmund H. Monteith, attorney for the Plaintiff herein, who would respectfully show unto this Court:

1. That this is an action for default of a Promissory Note executed by the parties in Richland County, South Carolina.

2. That, although due and diligent search has been made for the Defendant, Frank Gunter, Jr., the Plaintiff has been unable to locate him in this County and State, as will more particularly appear from the affidavit of James T. Cantey, a copy of which is attached hereto.

3. That the Plaintiff is informed and believes that it is necessary that if obtain jurisdiction of the Defendant, Frank Gunter, Jr., by service of publication and it is its wish that this Court issue its Order allowing such service.

WHEREFORE, Petitioner prays that this Court issues its Order authorizing service of the Summons, Notice of Filing of the Complaint, and Order of Publication herein.

MONTEITH, MONTEITH & GOTTLIEB
Attorneys for Plaintiff
Edmund H. Monteith
Columbia, South Carolina
December 21, 1977

AFFIDAVIT OF NON-SERVICE

PERSONALLY appeared before James T. Cantey, who, being duly sworn, deposes and says that he attempted to serve the Summons, Complaint, Verification in the above matter on the defendant, Frank Gunter, Jr., that after due and diligent search, he was unable to locate said defendant in said County and State, and, therefore, was unable to serve name.

James T. Cantey

SWORN TO before me this 22nd day of November, 1977
Notary Public for South Carolina
My commission expires: May 11, 1982.

ORDER OF PUBLICATION

HAVING READ and filed the Petition of Edmund H. Monteith, attorney for the Plaintiff herein, and it appearing that this is an action for default of a Promissory Note executed in Richland County, South Carolina; and further that the Defendant, Frank Gunter, Jr., cannot after due diligence, be located in said County and State.

IT IS ORDERED that service in this matter be made on the Defendant, Frank Gunter, Jr., by publishing copies of the Summons, Notice of Filing of the Complaint, and this Order, in a paper of general circulation in Richland County, South Carolina, once weekly for three (3) consecutive weeks and by forwarding a copy of the pleadings to the Defendant, Frank Gunter, Jr., at his last known address.

CLERK OF COURT
RICHLAND COUNTY, SOUTH CAROLINA
Columbia, South Carolina
December 22, 1977

NOTICE OF FILING COMPLAINT

TO THE DEFENDANT, FRANK GUNTER, JR.:

YOU WILL PLEASE TAKE NOTICE that the original Summons and Complaint in the above entitled action was filed in the Office of the Clerk of Court for Richland County, the object and prayer of which is to obtain a money judgment for Nine Hundred Sixty-Eight and 50/100 ($968.50) Dollars, representing the amount in default under a certain Promissory Note incorporated therein, reasonable attorney fees therefor, and other relief as set forth in the Complaint.

MONTEITH, MONTEITH & GOTTLIEB
Attorneys for Plaintiff
Edmund H. Monteith
Columbia, South Carolina
December 21, 1977

COMPLAINT

Plaintiff would respectfully show unto this Court:

1. That the Plaintiff is a corporation organized and existing under and by virtue of the laws of the State of South Carolina, with its principal place of business in Richland County.

2. That on information and belief the Defendants are residents and citizens of Richland County, State of South Carolina.

3. That on or about November 14, 1973, as shown by a certain promissory note, a copy of which is attached hereto and incorporated herein as though set forth verbatim, the Defendants promised to pay unto the Plaintiff the sum of One Thousand Three Hundred Ninety-two and no/100 ($1,392.00) Dollars in twenty-four (24) monthly installments of Fifty-eight and no/100 ($58.00) Dollars, beginning December 14, 1973.

4. That according to said note, default in paying any installment may, at the option of the Plaintiff, without notice or demand, render the entire sum remaining unpaid to be at once due and payable; and that if suit is filed on the said note, the Defendants shall pay actual and reasonable attorney's fees as determined by the Court.

5. That the Defendants have defaulted in the payment of the installments on said note and that said default has rendered the entire unpaid sum of Nine Hundred Sixty-eight and 50/100 ($968.50) Dollars due and payable.

6. That on demand by the Plaintiff to pay the aforementioned unpaid sum, the Defendants have filed to pay the same.

7. That the Plaintiff is informed and belives it is entitled to an Order of this Court granting judgment against the Defendants in the amount of Nine Hundred Sixty-eight and 50/100 ($968.50) Dollars, plus costs of collection and actual and reasonable attorney's fees therefor.

WHEREFORE, the Plaintiff prays judgment of the Defendants the amount of Nine Hundred Sixty-eight and 50/100 ($968.50) Dollars, plus all costs of collection and actual and reasonable attorney's fees therefor, and for such other and further relief as this Court deems just and proper.

MONTEITH, MONETIEHT MONTEITH, MONTEITH & GOTTLEIB
Attorneys for Plaintiff
Edmund H. Monteith
Columbia, South Carolina
November , 1977
1/27/78

Tough Standards

(Continued From Page 22)

we have to set a little higher standards for ourselves because we're so demanding of public officials."

The "pivotal question" in determining whether the story would run was that Hammond was charged with illegal possession of a firearm, he says. "We certainly don't condone the use of marijuana but it is a misdemeanor."

Pittman says the newspapers staff members had mixed feelings about the article. Some, he says,thought the paper was harder on Hammond that it would have been on someone else. There was "some very positive reaction," he says.

"We put it in there for anyone who decides to follow it up," Pittman says. "Reporters are in a unique situation and I think that's why we did it."

Hammond says he felt it was his duty as an employee and as a journalist to tell The Greenville News editors about the charges. "I preferred they hear it from me than from some other newspaper person at a cocktail party," he says.

The newspaper's editors, he believes, felt they had a responsibility to run it. "I think they've been very fair to me in it too," he says.

It's a bit uncomfortable to be on the receiving end of it but I agree it was a necessary thing to keep our own house clean."

Harvill says he doesn't consider it unusual to run a story like that or a story involving a charge against an editorial employee of a newspaper. "The only thing that wasn't routine was that it happened in Jamestown," he says.

He called the fact that Hammond reported the matter to the editors of the newspaper "a tribute to his professionalism."

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A tough man for a tough job

The decisions made by municipal governments are the decisions that most directly affect us in our day-to-day lives. They concern police and fire protection, traffic, water, sewerage and other personal services. For that reason, citizen participation and awareness should be at their highest levels in city government. Unfortunately, the trend has sometimes been in the other direction in Columbia. Our people want to know the story behind the investigation of the Columbia Police Department, and they want answers to some fundamental questions. Have city officials exposed the wrongdoing of others? Have they exposed the wrongdoing of some while hiding the wrongdoing of others? Have the fired police officers' superiors and other high-level city officials been involved in wrongdoing? Why hasn't our city government created a permanent body empowered to investigate allegations of misconduct now and in the future? The people have not been informed and their participation has not been solicited.

Dennis Bolt's view of the office of mayor is that Columbia needs a strong, active mayor, that the mayor should be the spokesman and watchdog for the people in the chambers of municipal government. He believes that the mayor should be independent, honest and tough. The job that has to be done will permit nothing less. He has a vision of what Columbia can be, and he is willing to fight for it.

Dennis Bolt Mayor

1213 Lady Street, Suite 102
Columbia, South Carolina 29201

Telephone (803) 771-0259